

MUSICAL AMERICA

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EDITED BY

John C. Freund

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TEACHERS ABROAD ARISE TO DEFEND STUDY CONDITIONS

New York "Times" Cable Dispatch
Describes Widespread Movement
in Leading European Cities to
Counteract Effect of Propaganda
Made by "Musical America"—
Alexander Lambert Holds that
European Study is Unnecessary
—Detroit Editor Denounces At-
tempt to Distort Statements
Made by John C. Freund

In a cable dispatch extending over more than a column the New York *Times* last Sunday described a movement begun in four or five of the principal European art centers to counteract the effect of the propaganda being made by MUSICAL AMERICA and its editor, John C. Freund, maintaining that the time has come when America offers not only better educational opportunities for music students, but that the student life in this country is safer and cleaner for young American men and women.

That much of the indignation has been caused by a distorted version of Mr. Freund's views as expressed on the public platform before representative musical gatherings in Atlanta, Nashville, Baltimore, Detroit, New York and other cities, is made apparent in the statements attributed to those interviewed in Berlin by the *Times*.

It will be recalled that in his address in Baltimore Mr. Freund quoted Walter Damrosch as describing deplorable conditions affecting the lives of American girls who had been studying music abroad. In that address, as in those that have followed, as well as in the interviews that have been given out to newspapers, Mr. Freund stated clearly that Mr. Damrosch had reference to a situation that existed many years ago when he represented the Metropolitan Opera Company in Europe.

On January 16 Mr. Freund made clear his position in this matter in a letter to Mr. Damrosch, in which he stated:

"My dear Mr. Damrosch:

"Some clippings recently received from Detroit suggest to me that possibly you have been misinformed with regard to some of the statements I have made, with which I connected your name.

"In using your description of the American girls who came to you in Europe I have at no time even suggested that you made these statements as if it were a condition of to-day. I simply quoted you as an authority and have always been most particular to state that this was your experience at the time when you, many years ago, represented the Metropolitan Opera Company in your trip through Europe.

"Furthermore, I have never, at any time, directly or indirectly, stated that your remarks were connected with Berlin, which, I see, is an error that some of them have fallen into.

"I thought it due to myself, as well as to you, to make this quite clear.

"With best regards,

"Most sincerely,
"JOHN C. FREUND."

The cable dispatch to the New York *Times* on Sunday bore the caption "To Check Slander About Students—Movement in Continental Artistic Centers to Counteract Effect of Statements Here—Much Indignation Shown."

After describing the widespread movement to counteract the effect of MUSICAL



TALI ESEN MORGAN

—Photo by Farrand

A Pioneer in the National Musical Life, Who, in Big Musical Undertakings, Has, More Than Any One Man, Brought Music Home to the Masses. (See Page 4)

COLUMBUS THRONG CHEERS MR. FREUND

Great Gathering Endorses Campaign for American Musical Independence
and Passes Resolution Stating That It Contains Nothing Derogatory
to Character of American Girl Abroad

COLUMBUS, O., January 21.—Musical and society elements of Columbus turned out in full force last night at a great meeting held under the auspices of the Women's Musical Club, in Memorial Hall, to hear John C. Freund, editor of MUSICAL AMERICA, make his plea for the declaration of artistic independence in the United States.

A striking feature of the evening was

the passing of resolutions endorsing the principles set forth by Mr. Freund and declaring that his address contains nothing that is in the slightest way derogatory to the character of the American girl studying music abroad.

The Women's Musical Club, of which Ella May Smith is the president, and by whose invitation Mr. Freund made his address, is the largest organization of its kind in America and at the close

of the discussion it cheered the speaker with enthusiasm.

The Columbus papers have devoted columns to the propaganda Mr. Freund is making and have editorially endorsed the movement. The opinion is expressed generally that a great national movement has been started.

In his address, given under the title "The Uplift of Music in America," Mr. Freund reviewed the evolution of the country's musical resources.

He placed particular stress upon the development of educational facilities in the United States and maintained that the necessity of exporting young American men and women to Europe to imbibe "artistic atmosphere" in their pursuit of professional careers was a thing of the past.

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TEACHERS ABROAD ARISE TO DEFEND STUDY CONDITIONS

[Continued from page 1]

AMERICA's propaganda the Berlin correspondent of the *Times* goes on to say:

Bitter indignation is expressed in Berlin over the campaign which is being waged in certain quarters of the United States against the European education of American girl singers. The allegation is that such girls return to their own country after sojourns in Berlin, Paris, London, Milan, Vienna, Munich, and Dresden, "stripped of their health, their jewels, their innocence, and even their belief in God."

The feeling runs so high here, where many hundreds of American girl music students from the best families of all parts of the Union are domiciled, that the Rev. Dr. John R. Crosser, pastor of the American Church, in a recent sermon felt called upon to denounce the statements circulating in the United States as "criminally calumnious." The New York *Times* is authorized by Mrs. A. Montgomery Thackara, wife of the American ex-Consul General here, who has just retired after eight years' presidency of the American Woman's Club, which is the unofficial "mother" of girl students in Berlin, and by Dr. Alice H. Luce, former Dean of Wellesley College, who is vice-president of the club and herself conducts a large school for American girls, to make the following statement:

"These aspersions would be too base for contradiction if they were not designed to frighten American parents from giving their daughters the advantages of a European education.

"The plain facts completely belie the charges. Americans who stay at home have not the slightest reason to look askance at the American girl who has studied abroad. There is no risk in venturing the statement that considerably more freedom is demanded and indulged in by American girls at home than among American girls in Europe.

"The accusations of Mr. Damrosch and others can only be based on some exceptions which have come to their attention—types that can always be found either at home or abroad. It is absurd to generalize on the strength of them. The vast majority of American girls who come to European centers like Berlin live in pensions whose reputations are above reproach. They are conducted in nine cases out of ten with a scrupulousness which many city boarding houses in America would regard as Puritanical.

"The American Woman's Club of Berlin specializes in looking after the moral side of the girl students' life and encourages American girls to come to Europe. In the future as in the past, Germany's musical atmosphere, despite sensational statements to the contrary, still holds out advantages unobtainable in America, either in quality or quantity.

"The refusal of Weingartner, Slezak and other great artists to remain in America despite the allurements of unlimited dollars simply because they prefer the atmosphere of this side, speaks for itself. All the great masters of the musical art still reside in Europe.

"American parents may be assured that they may safely let their daughters come abroad to study by observing only the most simple and obvious precautions in finding them a home."

Frank King Clark, who conducts the American Vocal Studios in Berlin, echoes the statement of Mrs. Thackara and Dr. Luce. From a teacher's point of view he says:

"The campaign now being carried on in the United States against music study abroad is nothing short of outrageous. Its motives are not particularly obscure. American girls studying in Europe are just as safe here as they would be in America. They are subject to no greater temptations in Paris, Berlin, London, or Vienna than they are in New York, Chicago, Boston, or Philadelphia.

"Girls studying away from home are surrounded by danger at all times and in all countries, but these conditions are not by any means confined to European cities, as anybody conversant with the great cities of the United States must know.

"It is a personal and individual question. The girl who can be stripped of her innocence will just as easily and speedily be denuded in that respect in Broadway as in the Friedrich-Strasse."

Alexander Lambert Enters Controversy

In a letter to the editor of the New York *Times*, discussing the publication

of the cable dispatch reprinted above, Alexander Lambert, the noted piano teacher of New York City, says:

"I have read with amusement in your cable dispatches to-day of the hysterical outburst of indignation which comes from Berlin against the accusations made by John C. Freund and others, that it is unsafe for young girls to go abroad, unprotected, to study music. It is but natural that all European teachers, boarding-house keepers, and so on, should get alarmed at the prospect of losing one of their lucrative incomes, derived from the American music student, who goes abroad mostly with money he can spend freely, collected for that purpose by misguided rich friends.

"Leaving aside all question of morals, why should American girls or boys travel 4,000 miles to get what they can get at home much cheaper (in most cases), better, and safer? Does it not occur to the American parents that it is almost criminal to send a child such a distance among strangers, not familiar with the language, customs and its people? How often have I seen girls ill and suffering in Europe, afraid to notify their parents for fear of alarming them, and in the meantime depending upon total strangers for help. And, please, why are the

American teachers now residing and teaching in Europe vigorous in their denunciation against this attack—teachers who were not sufficiently appreciated in this country and are now among the best-known ones in Europe? If nothing else, this should prove to the American people that the best teachers at present come from this country. Who can tell me what becomes of the thousands and thousands of students who go abroad in search of their goal and return broken-hearted and disappointed in their future? This would fill several volumes! The time has been coming fast and sure when the Americans should stop asking, Where have you studied? But—What do you know? With the exception of three noted teachers (and not one residing in Berlin), where are the famous ones worth crossing the Atlantic for? I advise every one to visit Europe, and I enjoy and am greatly benefited by my own visits there, but in order to benefit artistically one must have reached already that high artistic proficiency when a teacher may be discarded and one can learn by observations—and that applies to both sides—the American can go abroad and the European can come to America. But while one has to learn his A B C's let him best remain at home."

NOT AN ATTACK ON VIRTUE OF AMERICAN GIRLS ABROAD

The Detroit "Free Press" Denounces Editorialy the Attempt to Misconstrue Significance of John C. Freund's Propaganda Relating to Music Study Conditions Here and in Europe

THE following editorial in the Detroit *Free Press*, one of the oldest and most prominent daily papers of the United States, exactly expresses the situation with regard to the propaganda being made by the editor of MUSICAL AMERICA to the effect that it is no longer necessary for young Americans to go abroad to secure a musical education and of the serious risk involved by young American girls who go to Europe, often unchaperoned, without much money, with little knowledge of foreign languages, in the hope that, somehow or other, they will be enabled to make a success on the operatic or concert stage. The Detroit *Free Press* in this article exposes the dishonest attitude of those who are endeavoring, in order to meet the issue, to read into Mr. Freund's propaganda any attack upon the virtue of American girls.

HOME THE BEST PLACE FOR THEM.

[From the Detroit "Free Press"]

The impresarios and voice teachers of two continents are stirred up just now over the agitation which has been started to keep American girls with musical aspirations in their own country and among their kindred while engaged in the work of preparing themselves for careers. Two principal arguments are being used. One is lack of any necessity for crossing the ocean. The other is a warning of the financial and moral pitfalls awaiting young women of no experience in the studios and opera houses of Europe.

It is the second argument which is being ostensibly attacked by the Europeans, but it is the first one which really touches them nearly, because it is the more likely to be fatal to their business.

The trouble was begun chiefly by John C. Freund, editor of MUSICAL AMERICA. Freund is busy conducting a nation-wide campaign to keep young singers at home, and he is going about the country endeavoring to impress upon hearers that there is just as good musical opportunity in New York or Boston or Chicago as there is in Europe. His warning against the dangers awaiting unprotected girls in Europe is not, as the Europeans declare, a slur upon the virtue of American women, nor is it particularly an attack upon continental teachers and impresarios as being evil above all others. He admits, as truth compels him to admit, that similar pitfalls await European girls coming alone to America or American girls going alone into strange cities of their own land. The force of his argument against Europe lies in the needlessness of the risk and in the increased helplessness of the victim through her great distance from her base of supplies; that is to say, from home and relatives, and her lack of knowledge of the language and customs of the place where she sojourns.

There is no doubt that, considered absolutely, Mr. Freund's warnings are very well founded. They have the endorsement of a great many persons in a position to judge. Indeed, it was only a

American teachers now residing and teaching in Europe vigorous in their denunciation against this attack—teachers who were not sufficiently appreciated in this country and are now among the best-known ones in Europe? If nothing else, this should prove to the American people that the best teachers at present come from this country. Who can tell me what becomes of the thousands and thousands of students who go abroad in search of their goal and return broken-hearted and disappointed in their future? This would fill several volumes! The time has been coming fast and sure when the Americans should stop asking, Where have you studied? But—What do you know? With the exception of three noted teachers (and not one residing in Berlin), where are the famous ones worth crossing the Atlantic for? I advise every one to visit Europe, and I enjoy and am greatly benefited by my own visits there, but in order to benefit artistically one must have reached already that high artistic proficiency when a teacher may be discarded and one can learn by observations—and that applies to both sides—the American can go abroad and the European can come to America. But while one has to learn his A B C's let him best remain at home."

TENOR HARROLD TO SING AT CENTURY

Signs Contract with Aborns for This and Next Season—
Coini Also Engaged

Orville Harrold, the young American tenor, who sang with Oscar Hammerstein's Manhattan and London Opera companies, signed a contract with Milton and Sargent Aborn on January 16 to sing for the rest of this season and all of next season at the Century Opera House, opening there next week in "Romeo and Juliet." The contract also includes options for the renewal of Mr. Harrold's contract after next season.

The engagement of Mr. Harrold is regarded as one of the most important that the Century company could have made and appears to have significance, inasmuch as he had been announced as one of the principal singers at Oscar Hammerstein's American Grand Opera House, the opening of which was postponed until next Fall.

It is also hinted that Mr. Harrold's engagement is the forerunner of numerous engagements of artists of high reputation for next season. Mr. Harrold states that he has long had the desire to sing opera in English, and has been studying in English the répertoire that he had already acquired in French and Italian.

A representative of Oscar Hammerstein said early this week that Mr. Hammerstein intended to apply for an injunction to restrain Mr. Harrold from singing at the Century. He declared that Harrold's contract with Hammerstein still has seven years to run and that Mr. Hammerstein is paying him a weekly salary whether he sings or not.

The announcement of Mr. Harrold's engagement at the Century was followed early this week by the news that Jacques Coini, who has for years been Hammerstein's stage manager, has also been engaged for the Century company. Mr. Coini has had a vast experience in staging operas of all schools and his acquisition is regarded as highly important to the artistic direction of the Century company.

Mary Garden Disappoints Columbus

COLUMBUS, O., Jan. 17.—The Columbus Women's Musical Club, through its president, Ella May Smith, has given publicity to the facts concerning the failure of Mary Garden to appear for her recital as scheduled at Memorial Hall on January 13.

The statement of the Women's Club is accompanied by documents pertaining to the negotiations with Miss Garden who, after the audience was assembled, wired that she could not come. In spite of the fact that the Club had a clear contract with Miss Garden and had acted in good faith, it allowed Miss Garden to substitute January 19. Miss Garden failed to appear on this date also. The Club has not yet announced what action it will take against Miss Garden. The concert will be replaced later in the season by what the club announces as "an equal, or better, attraction."

Daughter Born to Mme. Matzenauer

BOSTON, Jan. 20.—A daughter weighing twelve pounds was born to-day to Mme. Margarete Matzenauer, the Metropolitan Opera contralto, at her apartments in St. Stephens street, and she and her husband, Edoardo Ferrari-Fontana, tenor of the Boston and Metropolitan companies, received numerous messages of congratulation during the day. The child has been named Adrienne.

Mme. Nordica Recovering

Cable messages received in New York from Thursday Island, via Melbourne, Australia, on Wednesday last brought the news that Mme. Lillian Nordica was making good progress towards recovery from her attack of pneumonia.

Strauss to Supervise Paris Production of "The Legend of Joseph"

PARIS, Jan. 17.—Richard Strauss is expected in Paris soon to supervise the staging at the Opéra of "The Legend of Joseph," a new version of the story of Joseph and Potiphar's wife, music by Strauss and libretto by von Hofmannsthal. Leonidas Miasine and Ida Rubinstein will have the chief rôles.

"MADELEINE" THE STORY OF A LONELY PRIMA DONNA



—Mishkin photo.

At a Rehearsal of "Madeleine," the Victor Herbert-Grant Stewart Opera, Which Has Its Première at the Metropolitan Opera House January 24—From Left to Right: Andres de Segurola, Victor Herbert, Giorgio Polacco, Giuseppe Bamboschek, Accompanist; Frances Alda, Julius Speck, Stage Manager; Lenora Sparkes and Paul Althouse

"MADELEINE," the one-act opera in English by the gifted American composer, Victor Herbert, has its first performance Saturday afternoon, January 24, at the Metropolitan Opera House. It will be the third novelty presented this season by Mr. Gatti-Casazza, who, it may be recalled, was the initiator of the idea of giving a hearing in this house to the works of American composers. The libretto of "Madeleine" is by Grant Stewart, an actor-playright, and is based upon a short French play by Messrs. A. Decourcelles and L. Thiboust. The plot is outlined by the Metropolitan's press department as follows:

It is New Year's day in Paris, about the year 1760. The scene is the salon of

Madeleine Fleury, the favorite diva of the day, and the room is full of costly New Year's gifts that have been laid at her feet. Madeleine herself, buoyantly happy at the dawning of another year of triumph, invites the Chevalier de Mauprat to dine with her, but he laughingly declines, having promised to dine with his mother.

The Duc d'Esterre, Madeleine's chief admirer, arrives with a magnificent gift, but, to her intense chagrin, he, too, refuses to dine with her, having promised to dine with his mother—a promise he cannot break. She pleads, cajoles, demands, but all in vain and at last she even threatens to invite his rival, *de Fontanges*, with whom he is to fight a duel the following day. The Duc, however, is firm in his refusal, and Madeleine, now thoroughly piqued, writes inviting *de*

Fontanges. An answer comes, declining the honor, as he too is dining with his mother, and Madeleine's maid, *Nichette*, to whom she turns as a last resort, also declines for the same reason.

Beside herself with chagrin, Madeleine gives way to a burst of hysterical passion—discharges all her servants and throws herself on the sofa in a fit of passionate weeping. At this point, *Didier*, a poor painter, arrives with a portrait of Madeleine's mother that he has been renovating. He and Madeleine have been friends from childhood and, finding her so upset, he soothes her. It reminds her of her girlhood, of their early struggles and youthful ambitions now realized by her, and brings her gradually to a gentle frame of mind. He invites her to dine with him and his mother, but she gratefully declines.

Nichette, restored to favor, returns having obtained permission from her mother to dine with Madeleine rather than leave her alone, but Madeleine sends her back saying she will not be alone. The portrait of her own mother is on the table and, as Madeleine sits facing it, a ray of the setting sun lights up her mother's face. Madeleine, too, is dining with her mother.

The cast will be as follows:
Madeleine Frances Alda
Nichette Lenora Sparkes
The Duc Paul Althouse
Didier Andres De Segurola
The Chevalier Antonio Pini-Corsi
Conductor Giorgio Polacco
"Madeleine" will be followed by "Pagliacci," sung by Miss Bori and Messrs. Caruso, Amato, Reschigian and Bada, Mr. Polacco conducting.

WASHINGTON OPERA HERO

Work of German Composer Based on American Revolution

BERLIN, Jan. 17.—Dedicated "in friendship to the free American people," a new grand opera with George Washington as the hero and the American Revolution as the background has been completed by a German composer, Otto Wolter, and a German librettist, George Hunold. The title is "George Washington: A Musical and Dramatic Biography," and the characters include Martha Washington, Patrick Henry, John Adams, Robert Livingstone and two foreign soldiers under disguised names representing the Polish patriot, Kosciusko and the German, Baron von Steuben.

The scenes of the work show Mount Vernon, the crossing of the Delaware

and New York on the occasion of the acceptance of the Presidency by Washington.

The opera is to be offered to American managers.

Oscar Hammerstein III

Oscar Hammerstein has been ill of late with stomach trouble and his physicians have urged him to take a long rest. Worry over the delay in constructing his opera house in Lexington avenue and his litigation with the Metropolitan Opera Company has preyed upon his health.

Laura Maverick, the contralto, will be heard again in New York at the Musician's Club on January 25. She will sing two groups of songs by Fay Foster, whose compositions fill the entire evening's program.

CHARPENTIER SAILS FEB. 11

Postpones Departure for This Country—Taken Ill in Paris

PARIS, Jan. 17.—Gustave Charpentier, composer of "Louise" and "Julien," is suffering from an attack of bronchitis and was unable to-night to receive the academician's sword which had been bought by subscriptions among his work-girl admirers. M. Charpentier caught cold at a rehearsal of the fête which was to have attended the presentation of the sword. He has postponed the date of his departure for the United States from January 24 to February 11.

Paris is much interested as to whether the New York version of Charpentier's "Julien" will be expurgated or not. It is believed that some of the incidents of the opera as presented at the Opéra

Comique are not suited to New York's puritanical taste.

Besides his stay in New York, where he will attend the première of "Julien," M. Charpentier will also visit Boston, Philadelphia and Chicago.

Paderewski Cancels All Pacific Coast Engagements

LOS ANGELES, Jan. 16.—Ignace Paderewski has cancelled all his Pacific Coast engagements and intends to take a prolonged rest in this city. A bungalow is to be prepared here for his occupancy. The pianist is suffering from a nervous breakdown.

Julia Hostater, the American soprano, now at the new opera house in Hamburg, gives a song recital in Berlin this month.

TALI ESEN MORGAN—A VITAL FACTOR IN BRINGING MUSIC TO THE MASSES

Prominent Conductor Urges Community Organizing as Means of Combating the Decline of Choral Singing—His Plan to Divide Each Town into Districts, with Small Choruses as the Unit—All to Rehearse Same Music and Join in Monster Performances—Mr. Morgan's Wizardry in Musical Organizing

LET us combat the vanishing of Americans' love for singing by community organizing along choral lines." That is the plan of action urged with Welsh-American fervor by Tali Esen Morgan, who combines the ability of a choral conductor with a genius for organization unusual in a musician. Mr. Morgan gives a practical example of such community organizing in the big performance of "The Messiah" to be presented under his direction at the New York Hippodrome on Sunday evening, January 25, with a choral army of 1,200 in which are united choruses from New York, Brooklyn, Jersey City and Newark. Notable soloists have been secured for this monster "Messiah" performance, consisting of Mme. Jeanne Jomelli, Mildred Potter, Dan Beddoe and Frederick Martin.

"Singing is the primitive form of music with every human being," was the first premise laid down by Mr. Morgan during a conversation at the close of a busy afternoon in his New York offices. "Secondly, great musicians come from the common people," he continued. "You never heard of a great musician who came from the idle rich. Some fifteen years ago the common people in America were united in a love for choral music. Nowadays that love exists but it doesn't have a chance. What is the cause?

"In the old days each town had its singing society and this was the big thing in its musical life. Its concerts were the big events and it gave them good support. Some years ago the opera fever began to attack New York and it spread through all the country. Then enterprising agents began to bring famous artists over here in concert. The various cities had their purses drained, and justly, by these artists and great orchestras. Consequently they had nothing left for their own choral societies. To remedy this condition May festivals were started, but they have become vehicles for exploiting the visiting artists and orchestras, and the local chorus, which should be first in importance, is of a secondary consideration.

Churches to Blame

"Churches are much to blame for the decline in choral singing. Choral choirs have been supplanted by the quartet choir, which is an exclusively American institution. Most of the churches do nothing to encourage the choral societies which used to exist among their young people, and in fact, they wouldn't even give up their halls for rehearsals. You try to get the use of any church in New York for choral rehearsals and it's ten to one the trustees will ask you: 'How much will you pay for the privilege?' They seem to forget that the singing together of good music will have an uplifting effect upon their young people.

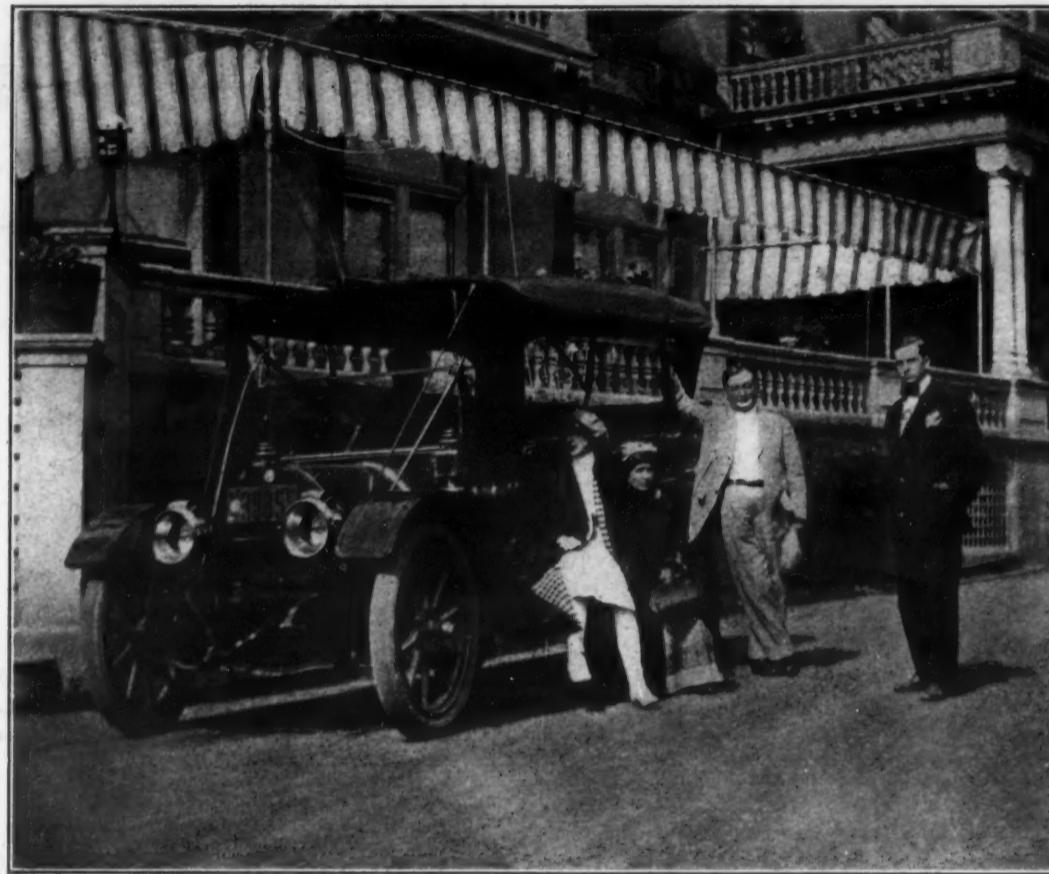
"Then the influence of the gospel hymns in the churches has helped the decline of choral music. These hymns have a purely physical appeal to a primitive rhythmic sense, much as the dance rhythms have. Now, I'm not opposed to dancing, but I do say that these hymns, with their rhythmic appeal, are harmful to the love of good music among the young. For instance, I tried to get my children's chorus at Ocean Grove to sing a well known old hymn, but found that only a handful of them knew it.

"There is scarcely a church in New York which makes any expenditure for the choral education of its young people. Some churches may devote money to the education of their boy choirs, but that is for their own advantage and not for that of the boys. If young Americans can't get vocal training in the churches, where will they find it? Not in the public schools, for there they are only given some slight training before their voices are developed. No, our young men and women do not have a chance to indulge their love for singing through the natural social channels, and the decline of choral societies makes it impossible for most of them to indulge it at all.

"What methods would I suggest to remedy this state of affairs? By organizing the choral resources of a commu-

nity. Take New York, for instance. The project should be backed by a central committee of public-spirited and well-to-do citizens, who would be glad to serve—you may depend upon it. The field should then be divided up into districts, with the unit a church or any other organization, but the movement

"Seriously," continued Mr. Morgan, "one of my first experiences in organizing occurred seventeen years ago. One day I was walking along the West side of Fifth Avenue (if I'd walked along the East side this story wouldn't have happened) when I saw Rev. Dr. Price approaching. When he came within a



Tali Esen Morgan, Photographed with Family and Friends at Princeton, N. J., While Pausing at the Princeton Inn for Dinner During a Motor Trip

must not be religious or sectarian. The various choruses of each district should have one certain conductor, and he should be paid and so should the accompanist. There should be dues for each member, purely nominal, maybe only twenty-five cents a month. But this twenty-five cents a month will be a test as to whether or not they love to sing.

"All the districts should rehearse the same music and twice a year there should be a huge oratorio performance in Madison Square Garden. Besides each district would have its separate concerts, New York in Carnegie Hall, Brooklyn in its Academy of Music, the Bronx another and so on.

"We are practically carrying out this project in our big Hippodrome 'Messiah' performance. On Wednesday evenings I rehearse the New York branch of the festival chorus at the Church of the Strangers, I have the Brooklyn branch in Tollner Hall on Mondays, Thursdays I meet the Newark chorus in the Y. W. C. A. hall, and the Tuesday rehearsal I have with the Jersey City branch in the People's Palace. This plan can be carried out on a smaller scale in every town, simply by community organizing."

It was here suggested that each town would have to find a Tali Esen Morgan as organizer. "There are lots of men who could do the work," retorted Mr. Morgan, "if they were only given the chance."

So varied have been Mr. Morgan's experiences as a musical organizer that he confesses to an intermittent desire to lay aside the musical end of it and try organizing on a large basis. "Even my sons have the spirit," added Mr. Morgan. "When my boy, Paul, was only six he made this proposition to one of our neighbors: 'Mr. P., your sidewalk's covered with snow—I'll clean it off for a quarter.' The neighbor gave Paul the quarter, and later came out to see how he was getting on. He found two other boys removing the snow and Paul sitting on the fence watching them. 'I thought I paid you a quarter to clean off my walk,' said the neighbor to Paul. 'So you did,' Paul answered, 'but I gave the other boys five cents apiece to do the work, and I'm fifteen cents ahead.' That was organizing," commented Paul's parent.

few feet he held up his hand toward me and cried: 'As soon as I saw you it occurred to me that you're just the man that I'm looking for. Walter Damrosch is going to conduct a festival in Ocean Grove in August and we've got to find a man who can get a chorus of 400 ready to sing the "Messiah" and the "Creation" in six weeks—you're just the man.'

"I didn't grasp at this," supplemented Mr. Morgan, "especially as I had plenty to do—was doing newspaper work at the time. Later Mr. Damrosch called me up. I went to see him and agreed to undertake the job of training that chorus in six weeks. As we went over the details, he told me: 'I can see that you've been brought up on oratorio.' So I went down to Ocean Grove.

Creating His Own Chorus

"I went to see the head man and asked him: 'Where is the chorus that I'm to train?' He said he didn't know of any such chorus, and I found out that the association was much opposed to this festival. Another man that I went to see informed me: 'There isn't any chorus in existence—you'll have to organize your own chorus.' Think of it, the festival only six weeks away and I had not only to organize my chorus but to get it ready to sing the 'Creation' and the 'Messiah.' I went back to the hotel and sat down on the porch in despair.

"Then I reflected: 'There isn't a stone wall that you can't force a hole through somehow,' so I decided to go ahead. I finally got the use of St. Paul's Church for rehearsals and engaged an accompanist. I had several thousand hand bills printed, asking for volunteers for the chorus. These I had distributed all along the Jersey shore as far as Long Branch. And do you know, when we held the first rehearsal we had as many as 600 volunteers, and I found that they were people from all over the country. Then we went to work and got our two oratorios ready in fine style."

Another such experience was that at the time when John Philip Sousa had engaged the Metropolitan Opera House to present an entertainment called "The Trooping of the Colors." "He was to have a volunteer chorus to sing patriotic songs," recalled Mr. Morgan, "but at the last minute the man who was to train them fell down on the job

and said he couldn't get his people together. The advertisements for the affair were already out and things were in a bad way. Sousa's manager came to me and said that he had asked several persons to suggest a man and that they had all mentioned me. I was to guarantee a chorus of 400 for eleven performances. We agreed on terms and then he asked me, 'Where is your chorus?' I replied, 'I haven't any.' He looked at me as if I were mad, but I assured him: 'All that you have to do is to buy five hundred song books.' He went away in doubt, but I asked the Y. M. C. A. on Twenty-third Street to reserve its hall for the next Tuesday night—it was then Friday. Then I sent out my circulars.

"When Tuesday evening came Sousa's manager was on hand, and at a quarter to eight there was only a handful of people in the hall. At eight o'clock there was only a small number, and the manager remarked to me, 'How about that big chorus that you were going to have?' 'That's all right,' I told him, 'I've got fifteen minutes left and a lot of things can happen in that time.' Immediately the people began to crowd in, and by eight-twenty I had a couple of hundred more than our required 400. And, as the manager exclaimed, 'By gad, they're a fine looking crowd!'"

His Love for System

Mr. Morgan then led the visitor into his inner office and demonstrated the system by which some of these miraculous organizing results are attained. As he confessed, Mr. Morgan is a "terror on system." He has to be, for as his office stationery indicates, he is Director, Ocean Grove Festivals, Superintendent, National Association of Organists, Editor, *American Musical Times* (official organ of N. A. O.), in charge of Publicity Bureau, New York Musicians' Club, and President, International Correspondence School of Music. To keep at his fingers' ends all the details of these varied activities, Mr. Morgan has in his office a chain of card index systems such as stagger the beholder.

"I keep a record of everyone that calls to see me," he explained, "and if he is a singer—take this, for instance." Mr. Morgan now drew forth the card of a prominent tenor, on which was indicated what the tenor sang at his hearing, how he sang it, with additional data about his work. Similar records were shown of members of the organists' association, students of the schools, etc., with their addresses, what literature had been sent them and so on.

Along with Mr. Morgan's love of system is a boundless energy and endurance. He admitted that with all the nerve-racking duties of supervising the music at Ocean Grove, he is at work in his Auditorium office at night until two or three. Even on such a day as that of the "Messiah" performance, when he superintends the rehearsals, receives the arriving chorus, sees that the singers are fed suitably and are seated properly on the big stage, he follows his conducting of the performance and seeing the chorus off on the train by retiring to his office and starting work on the next concert.

Cure Nerve Strain by More Work

"One year the work got on my nerves and the doctor said that I would have to have a change. I accepted an offer to conduct some choruses in the South. Every Sunday night I used to leave New York for the South and the next four days would be spent in conducting choruses in Richmond, Roanoke, Lynchburg and Petersburg, with long night journeys and often delayed trains. Then on Friday I would be back in New York to rehearse my big Brooklyn choir and to conduct it on Sundays. Sunday night I would be off to the South again. How did I stand the strain? I got well under it."

Another characteristic story is that of Mr. Morgan's share in the securing of the present big organ in Ocean Grove, to replace the one that an eminent divine described as "a bag of cats with two or three jackasses thrown in." "Thirteen is my lucky number," stated Mr. Morgan, "and I persuaded thirteen men, who met on the thirteenth day on a thirteenth floor, to vote \$13,000 toward the new organ." Connected with this narration is that of his devising the famous performance of "The Storm" that is given on this organ. "We play to as many as 6,000 persons at our two performances a day and next Summer we've to raise it to three. 'The Storm' earns from \$10,000 to \$20,000 a year—isn't that a record for organ recitals?"

KENNETH S. CLARK.

A monument to the late Jules Massenet is to be erected in his native city of St. Etienne.

EMOTIONAL JOURNALISTS BESIEGE MME. OBER AS EXPERT IN SUBTLE ART OF LOVE-MAKING

German Prima Donna's Success as a Suitor in "Der Rosenkavalier" Prompts Many Reporters for Women's Magazine Pages to Interview Her—Her First Impressions of Singing at the Metropolitan—Moving-Picture Concern Makes Overtures to Secure Her Services

MME. MARGARETE OBER speaks only German.

This condition presents itself to those who would speak with the latest addition to the ranks of prima donna *contralti* at our Metropolitan Opera House. So if you plan to have the distinguished artist discourse with you on what she believes is modern music, on her impressions of America or what not, you had better muster up all the courage you possess, summon up the results of those academic days when you were one of many who repeated in unison such classic sentences as *Mein Bruder hat seinen Ring verloren* in your German class, and truly concerned yourself about such momentous things, as the endings of nouns and the conjugation of irregular verbs.

You will need all you can possibly enlist to aid you, for the German contralto has not added a single sentence of English to her répertoire. She admits knowing a few words, but she is rather afraid to say them.

It is an engaging personality which this singer, new to American shores, presents as she advances stately and gracious to greet you in the music-room of the spacious and artistically furnished apartment which she and her husband have taken while they are in New York. Strikingly gowned the singer makes an imposing figure "off stage" as well as on. She received a representative of MUSICAL AMERICA late one afternoon last week, only three or four hours before she had to sing. Yet one might have believed that an evening of leisure was before her, so calmly and containedly did she conduct herself, with none of the affectations of the prima donna, who on days when she "appears" sits in her boudoir reading the *Meditations of Thomas à Kempis* to bring peace to her soul.

"I simply haven't been able to learn English so far," lamented the singer; "not that I do not wish to, but it is hard for me. I can, of course, say a few words, but I always feel that some one is going to laugh at me when I say them and so I don't try these days. Besides, I have so much to do that it is impossible for me to study it. Next Summer I am going to take it up seriously." Mme. Ober thinks that Americans have a certain way of holding the jaw when speaking and she believes that not until she has acquired this will she be able to master our language!

The Wonderful Toscanini

Thoroughly pleased with the manner in which she has been treated in America by Americans is the former *erste Altistin* of the Berlin Royal Opera. "The people I have met are lovely, and everybody has been so kind and agreeable to me at the Metropolitan. In spite of this I have *Heimweh*, which I suppose is natural enough, isn't it? I am terribly enthusiastic about Maestro Toscanini. What a wonderful man he is! I can tell you that I actually trembled on coming to America because of him. I had heard how strict he is, how he demands enormous tasks of his singers and I was afraid. But he is so fair, so helpful and he has been very kind to me, so that it is a pleasure to work under his bâton. To be sure, he demands that the singer give him her best and only her best work. I feel now that those artists who do so will find him, as I have, a great master and a genial man."

Mme. Ober's success as *Amneris* in "Aïda" following on her splendid *Ortrud* surprised many music-lovers. Here was a German singer who accomplished an Italian rôle in Italian in a manner quite as noteworthy as her performance in her own tongue. Surely she had not sung Italian operas in the original abroad. "Only once had I sung *Amneris* in Italian," declared Mme. Ober, "and that was when Mr. Caruso came to Berlin last Fall. I sang it there with him and so it was natural enough for me to sing it here. Why should I not sing Italian? I have in my répertoire all the standard Italian operas—of course there are no parts for my voice in the modern Italians, like Puccini, otherwise I should have them too,—barring 'The Masked Ball.' That I shall add ere long. I like

to sing Italian, it is such a beautiful language, and I am told that I sing it well.

"Ordinarily I have little or no trouble in learning a part in it. Yes, you are right, I had to learn the part of *Marina*

that the people who come to hear it enjoy it. Of course, I cannot tell from the viewpoint of the audience, since I have never listened to it from in front. But from the stage it seemed to carry to the audience. Not even in Berlin did I hear

rienced no such difficulties. "I only missed the big illuminated chandelier which hangs from the middle of the ceiling in the Kaiser's Opera House on the night of my début at the Metropolitan, but beyond that I found it not unlike Berlin. It is somewhat larger, to be sure.

"I sing *lieder*, of course, and next year perhaps I shall make a number of concert appearances here. I understand that it is very profitable," remarked the singer, with a merry twinkle, for she has been told doubtless by some one how quickly the public turns out to hear admired operatic singers in concert.

In this singer is to be found another "movies" devotee. But thorough person that she is she has reasons for her

Mme. Ober as "Amneris"



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in 'Boris' since my coming to America. It was the exception, for the Italian to which it is sung here is a translation and it does not fit the music any too well. It caused me a bit of worry, but I mastered it long before it was time to appear.

"And to-night I go over to Brooklyn to sing the *Hexe* in Humperdinck's 'Königskinder.' I had to learn it all over again. You see I sang it when it was first given in Berlin, but the last two years there I became such a favorite that they absolutely refused to allow me to sing anything but the biggest parts. So I have not sung it since the first year it was produced in Berlin. It is a very beautiful opera and I am happy to know that it is so well liked by New York audiences."

Food for Emotional Journalists

Those critical commentators who in their reviews of the recent première of Richard Strauss's "Der Rosenkavalier," in which Mme. Ober sang *Octavian*, dwelt on the charm of her love-making in the first act with the *Marschalin* and impressed their readers with her intensity of dramatic expression little dreamed that a bevy of "woman's page" reporters and society editors would besiege the singer and beg her to tell them "how she did it." "They came all day long," confided Mme. Ober, "and they all asked about the first act and what I had done to be so excellent in it, which they said they had been told I was. Several wanted to me to write articles on 'How to Make Love,' but there was one woman who thought I ought to champion the reversal of the approved custom and insist on women proposing to men. Where they got these things from, Heaven alone knows. It was all new to me, for in Europe such things are unheard of.

"Do I think the Strauss opera was a success? Decidedly. At the second performance there was even much more enthusiasm than at the first and I think

it. And there we sang it as much as three and four times a week. We had three casts, three *Octavians*, three *Baron Ochs*, etc. I think it will keep its place in the répertoire.

"I have noticed that an artist must be ever watchful in the Metropolitan, as the critics come to every performance. In Berlin the critics go only to the première of an opera. Then if there should be an important change of cast, a new singer in a new part or something like that, they go too. Für die Première nimmt man sich zusammen (One 'bucks up' for the première) and then one may relax, since the press is not present. But here your critics are writing reports after every performance, it seems to me. It would be impossible for the Berlin critics to do likewise, since they have twenty concerts a night sometimes, so that they can just run in, hear a single song and then move along to their next concert."

The size of the Metropolitan Opera House has been known to cause many singers from abroad much annoyance on their débuts here, for few of the opera houses on the Continent are as large. It often has taken a month for a singer to become accustomed to the house and its acoustic properties. Mme. Ober expe-



Margarete Ober, Contralto of the Metropolitan Opera Company

liking them. "I have no time to go to concerts here as yet, though I wanted to go to hear Julia Culp the other day. What with rehearsals, performances, resting at home and sleeping I cannot go out in the evening much if I have to make an extensive toilette first. So there you are. One puts on one's coat, steps around the corner—every block has its *Kintop* (that's what we call them in Berlin)—and enjoys an hour or two in a most informal manner looking at the pictures.

A Plan to Appear on the Screen

"I may even appear in some myself. Before I sailed I was having my picture taken at a photographer's who owns a film factory. When the pictures were finished he made me an offer. He wants me to act a play which is to be 'especially written for me'—of course, that goes without saying—next Summer in the films. A very handsome offer it was too and the man is persistent; he has written me several letters to America since I am here, asking me to decide and I don't know just what to do. I haven't asked him if I would have to go into a lion's cage in the play, but I suppose that that would not be the worst thing for me to do, judging by the way in which it was featured in your newspapers last Fall when Mme. Destinn did it. You like your singers here in America to do things in addition to singing, don't you?"

If Mme. Ober decides to accept this "movie" man's offer she will doubtless only act in the Summer. So that the chance of Margarete Ober, contralto of the Metropolitan Opera Company, being metamorphosed by next Fall into Margarete Ober, "Queen of the Movies," is very slight and need cause no one of her myriad admirers in this country any loss of sleep or restless nights.

A. WALTER KRAMER.

RUDOLF BERGER

TENOR

of the Berlin Royal Opera



Berger as Siegfried (Götterdämmerung)

Singing PARSIFAL at the Royal Opera before Coming to New York
(Metropolitan Opera Co.) in February

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

Led, some will say, by overweening ambition, or, as others will say, by direct request of the management, Arturo Toscanini finally challenged Hertz, the great German conductor, and so led to disaster the performance of Wagner's "Meistersinger" Thursday night.

It is but fair to him to say that part of the disaster was contributed by some of the members of the company.

Now, lest it would appear that I am prejudiced in this matter, let me quote from a few of the principal criticisms.

Mr. Krehbiel, of the *Tribune*, known as the "dean of the critics," said:

"Last night, as on previous occasions when Signor Toscanini conducted, the people of the play sang and acted as if under nervous constraint. There was no opportunity for them to declaim their lines effectively, or to indulge in effective action. They had to adjust everything to Signor Toscanini and his orchestra."

Mr. Aldrich, in the *Times*, said:

"Mr. Toscanini's treatment of the score is, on the whole, rather unyielding. There is little consideration for the singers in it. They are kept pretty strictly to toeing Mr. Toscanini's mark, with little opportunity to make their effects of comedy, or to obtain flexibility or expressiveness of declamation. As an orchestral performance it may be admired, but it leaves little room for the real spirit of 'Die Meistersinger'."

Mr. Henry T. Finck of the New York *Evening Post* said:

"To subordinate such a poem too much to the music, as Mr. Toscanini does, is unpardonable, however glorious the music may be. . . . He looks on the score as a glorious symphony, which it certainly is, but the vocal parts are more important still and the orchestra should follow, not lead. . . . Mr. Toscanini shows the same disregard for the public as for the singers."

Mr. Henderson, in the *Sun*, said:

"Mr. Toscanini conducted with great enthusiasm, and his admirable orchestra played with splendid tone, with elasticity and color; but it is indisputable that there were times when the instrumental part was too loud. It is a pity that Mr. Toscanini cannot go back a dozen rows behind himself, when he is conducting, and hear some of his 'Meistersinger.' He would certainly use the soft pedal oftener if he did this."

My compliments to Mr. Henderson!

If you will refer to my letter in your last week's paper you will find that I expressed the same opinion—almost in the same words, and they were published on the same morning that Mr. Henderson's article appeared.

Now, what is the trouble?

It comes directly from the fact that of late years we have over-emphasized the importance of the orchestra, and, finally, of the conductor, in all orchestral and operatic performances.

There was a time, years ago, when the prima donna, especially the coloratura singer, reigned supreme. Her word was law. She attended rehearsals or not, as she pleased. The manager had nothing to say. And, as for the conductor—he had as much to say as the manager.

When the régime of these *prime donne*, in the time of Abbey and Conried and others passed away, there came the régime of the conductor—and his name was Toscanini!

Nervous, conscientious to a degree, giving his very life to his work, distinguished in ability, he finally grew to a condition of self-sufficiency and self-con-

centration, and by the aid of an enthusiastic press and equally enthusiastic public developed into the condition of a god whose will was supreme, before whom even the manager had to bow, not to speak of the *prime donne*, the tenors and other singers.

This omnipotence, it went so far that when you read the announcements of the week's performances you found that five out of seven were to be conducted by Arturo Toscanini.

In other words, this indisputably great conductor, this wonderful musician, this genius, has been led, step by step, to over-reaching himself, to considering himself indispensable, to be jealous of the appearance of any other conductor in his chair when a performance of any importance was to be given, and thus to undertake a task which is beyond human power.

That the breakdown had to come, some time or other, was foredoomed. That Maestro Toscanini would finally tackle something which was beyond his power was equally certain. He did it when he attempted to conduct "Die Meistersinger," which needs not only sympathy with Wagner's masterpiece, but consideration for the singers, to give it any thing like proper effect.

If the experience of Thursday night does nothing more than check Signor Toscanini's overweening ambition it will do good; but I do most sincerely hope that now that the four most distinguished critics in New York have plainly expressed themselves (and they are to be considered among Signor Toscanini's most ardent admirers) there will be some reform in the inhuman, inartistic treatment of singers by a conductor who is a law unto himself, and who, evidently, has come to the conclusion that all the people go to the opera for is to hear the orchestra—and see him conduct!

Sometimes the best of us, even the most experienced and conscientious writers for the press on musical subjects, get fooled.

I must frankly confess that Enrico Caruso has fooled me. I have the consolation of knowing that he has fooled a great many others, who, like myself, had criticised his habit of joking and indulging in horseplay when he and other artists had been called before the curtain.

Some of us had ascribed this to his lack of education; others to his lack of appreciation of the courtesy due an audience, as well as of the artists who appeared with him. Some have ascribed it to a naturally jovial disposition, which was inclined to presume on its vogue with the public. But we were all wrong!

When, after the singing of the "Vestila giubba" in "Pagliacci," Caruso was carried, fainting, to his room, the truth was out.

The great tenor had sung the air as he had, perhaps, never sung it before. The house was aroused to most intense enthusiasm, but the singer collapsed, and then, for the first time, it was understood that these antics of Caruso were his safety valve to work off the intensity, the absolute conscientiousness with which he does everything, and which are liable, even with the strongest, to lead either to a hysterical condition or to exhaustion, unless there is relief—and that relief Caruso sought in the horseplay and the humor which he would display before the curtain.

This great singer has, therefore, finally disclosed to us that he is not an easy-going, indifferent, high-salaried operatic artist, but that he gives to each rôle that he performs all there is in him.

This, I think, is one of the reasons why he is not only an inspiration to other artists, from the moment that he comes on the stage, but a vitalizing force to his audience, and that is one of the great reasons of his success and his extraordinary popularity.

Talking recently with a prominent member of the Metropolitan Opera Company, she said it is very hard for an artist in the company who has been playing small rôles to rise to play higher and more important rôles. In fact, a young artist playing minor rôles would virtually have to go to Europe and come back with European prestige before he or she would have an opportunity commensurate with their talent.

She instanced the case of Rita Fornia, who has only comparatively small parts at the Metropolitan, but who is a great artist nevertheless, and who had an opportunity one night to sing Leonora in "Trovatore," she made good; indeed, she scored a success and was heartily praised for her performance by a practically unanimous press, yet she never secured a similar part again.

The lady said that she did not believe that this was due to the management, but, rather, to the public, which was

averse to accepting in leading rôles any singer who had been singing in smaller parts.

That the management is willing to give opportunity is shown, I think, by the case of Adamo Didur, who never had much opportunity, and those that he had did not appear to give him adequate opportunity till he got his chance in Moussorgsky's "Boris Godounow" and made a sensation. Since then his position seems to be assured.

Certainly in the last novelty produced, Benelli's and Montemezzi's "L'Amore dei Tre Re," he held his own, if he did not rise to the heights that he did in "Boris," perhaps because the part itself did not give the opportunity.

In musical circles, every now and then, you will hear people discussing the memorable interview with Josef Hofmann, the distinguished virtuoso, which appeared in the *New York Times* a few weeks ago. I have already mentioned this particular interview and discussed it.

One point in Mr. Hofmann's pronunciamento, which has been severely criticised, is that in his pessimistic view of musical conditions in this country he stated that we might possibly, in the future, produce interpreters, but we never would produce composers.

This particular assertion appears to have aroused resentment among conscientious musicians, and particularly among the men in this country, foreigners, as well as native born, whose compositions have attained eminence sufficient to cause them to be presented by leading orchestras and musicians, not only here but abroad.

If Mr. Hofmann, himself conceded to be one of the greatest of living interpreters of the masters, had shown inspiration in such works as he has himself composed, one might be, perhaps, inclined to regard his dictum with consideration, but, unfortunately for Mr. Hofmann's reputation as a prophet, he has not shown such inspiration as a composer as to give him any right to speak on the subject at all.

Furthermore, I doubt very seriously whether Mr. Josef Hofmann has ever taken the trouble to acquaint himself with what our American composers have already produced.

This week, on Saturday, at a matinée, as you know, we are to have the first production of Victor Herbert's new one-act opera, "Madeleine." Those who are intimately concerned with it speak of it in high terms. In fact, one of the members of the Metropolitan Opera Company told me, the other day, that he was not only assured of its success, but that it had given him a decided opinion of Mr. Herbert's position as a composer and musician of the first rank.

I think I wrote you once before that I am always skeptical about the opinions of singers, actors and actresses regarding works about to be produced and with which they are identified, for they seem always to get things wrong. One thing is certain—the success of Benelli's and Montemezzi's "L'Amore dei Tre Re" was a great surprise, not only to the management, but to the artists who sang in the opera.

All the foreigners, especially the Italian element at the Metropolitan, from Mr. Gatti down, now have a higher idea of American culture and taste. You will remember that I told you before this work was produced that I anticipated a triumph for it. And this anticipation was founded after reading the libretto and meeting some musicians in whom I have confidence who had carefully studied the score.

It is with regret that I notice that Paderewski's concert at Portland, Ore., and also at Denver, Col., had to be canceled from lack of support, although those who had undertaken to give these concerts had expressed their willingness to make good, never mind what the

pecuniary loss might be to them. With characteristic generosity Mr. Paderewski expressed his determination not to hold them to their bond and was also frank enough to say that he could not do himself justice if he attempted to play before a poor house.

We are here face to face with a dilemma. Either Mr. Paderewski has lost his hold upon the music-loving public, or there are not sufficient music-lovers in these two cities who care to hear Mr. Paderewski at the prices demanded.

In my own opinion, neither of these reasons is sound. I am satisfied that in both Portland, Ore., and Denver, Col., there is a sufficiently large music-loving and indeed enthusiastic musical public to give Mr. Paderewski or any other artist of his standing a full house.

I am also satisfied that Mr. Paderewski's hold as an artist is as great as ever.

To what, therefore, are we to attribute the fact that in two of the most prominent music-loving cities in this country Mr. Paderewski failed to draw a sufficient audience to warrant his giving a performance?

I think it must be attributed to Mr. Paderewski himself and to the reports which have gone ahead of him regarding his indifference to artistic canons, by his piano pounding (which is certainly not piano playing) and also by his indifference to the public comfort as well as patience in making his audiences wait from one-half to three-quarters of an hour before he condescended to appear.

In a long experience not only here but abroad, I have found that it is never wise for any artist, however eminent, however popular, to overplay his hand and take liberties with the public.

If Mr. Paderewski were to return (as he undoubtedly can) to his old art form, if he were to show some regard for his public, if he were to listen to his real friends—who are the critics who tell him the truth, and not those who flatter him with indiscriminate praise—I am sure he would find the old story of a house sold out before he appears renewed, and he would not have to cancel engagements for the lack of support.

The story that Mr. Paderewski was prevented from playing in Denver by black-hand threats is, believe me, the charming invention of a nearly distracted press agent.

One of the New York papers reports that an indignation meeting is about to be held by the American vocal students in Berlin who resent what they are pleased to call the "attacks" made by your Editor in his public addresses, as well as in your paper, upon the virtue of the American girls abroad.

As you have already pointed out, no such attacks were ever made. The attacks which were made were upon the conditions prevailing in the European opera houses, which are practically as bad as they can be.

I much doubt the sincerity of the movement in Berlin. It is very probable that you will find that it has been instigated by certain professors who feel that possibly their sources of revenue may be seriously curtailed.

What amuses me is that one of the leading movers in the affair is said to be a certain vocal teacher who has long been regarded as a charlatan by his frères.

And what still further amuses me is, if the cable reports to the *Sun* and other papers be trusted, that one of the most indignant of the singers, with regard to these supposed outrages, is a young American prima donna whose husband has just left her.

The Aborns, over at the Century Opera House, are said to be living on the roof, even in the coldest weather, being saved from freezing by overcoats and an especially constructed system of hot-air pipes. And the reason of their seclusion is said to be due to the effort of certain

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 180 Operas, and 5 Ballets; the very latest announced operas such as "Monna Vanna," "L'Amore dei tre Re," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Zaza," "Kuhreigen," "Madeleine," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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HENRY L. MASON, 188 Bay State Road, BOSTON

MEPHISTO'S MUSINGS

[Continued from page 7]

lawyers to serve them with papers in a suit, which, it is understood, has been brought by Charles Henry Meltzer, the distinguished critic of the *New York American*, and also the author of various operatic librettos in English.

It seems that Meltzer went down to the opera house the other day and bought the libretto of "The Tales of Hoffmann," which had on the cover his name as the author, while inside the version was by a certain Bazin.

It was not the royalties that he had lost (for Meltzer has always been indifferent to money) but the outrage of having an inferior poet masquerade under his name with an abortive book, in which the rhymes were "both childlike and bland," that aroused his ire to such an extent that he has invoked the aid of the law.

And this, so they say, accounts for the fact that the poor brothers Aborn are now in seclusion on the roof of the Century Opera House, and in such weather!

* * *

I notice that you have been giving some prominence of late to Mme. Edvina, of the Boston Opera Company. This young, beautiful and highly talented artist is, as you may not know, the wife of the Hon. Cecil Edwards, the younger son of Lord Kensington. She is a Canadian by birth, but has lived most of her life in England. She is already known at Covent Garden, in London and at the Grand Opera in Paris, where, by the bye, she made a very successful débüt in "Tosca."

This season she has sung *Marguerite* in "Faust," *Tosca*, *Maliella* in "The Jewels of the Madonna" and *Madama Butterfly*, all with success, and later will sing *Louise*, a rôle in which, I understand, she made a sensation in Boston last season.

This reminds me that of late years Canada has not given us as many good singers as in the past. You know, for years the Canadians had honor in Mlle.

La Jeunesse, a French-Canadian girl who became internationally celebrated, later under the name of Albani, which name she took from the city of Albany, in New York State, because there she found the kind friends whose generosity enabled her to enter upon a career which for years was one of uninterrupted success.

* * *

The other night, at a private reception in the studio of a distinguished painter, somebody said to me:

"Who is that distinguished, fine-looking gentleman with the white hair?"

I replied:

"That is the renowned artist, David Bispham."

"Oh!" said he, "hang David Bispham to a sour apple-tree!"

"Why?" said I. "Why hang dear Bispham?"

"Because," said he, "he has set every elocutionist and baritone in this country to reciting Poe's 'Raven' to music, while an electric light illuminates their noses. I have had to listen to three of those recitals in the last month, when I chaperoned my friends, and if it goes any further it will drive me to drink!"

* * *

A musician by the name of Sidney Kanna recently appeared before Judge Cardozo and handed up ten tabulated reasons why he should receive an order separating him from his wife. Among the reasons were that the lady had scolded him because her sister-in-law's husband had given a fur coat to his wife.

Another was that he had been compelled to eat his meals alone.

Another reason was that she had taken the picture of his father from the wall and danced on it.

But the principal reason given (on which, I believe the divorce was granted) was that she had bent a gas lighter over his head.

I think that any musician who has a head hard enough to bend a gas lighter could put up even with such a wife!

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"LOUISE" REVIVED BY BOSTON OPERA COMPANY

Mme. Edvina Sings the Title Rôle, with
Dalmorès the "Julien"—Other
Operas of Week

BOSTON, Jan. 19.—Charpentier's "Louise" was performed for the first time this season by the Boston Opera Company on Wednesday evening, the 14th. Mme. Edvina was the *Louise*, and Charles Dalmorès took the part of *Julien* for the first time with the Boston Opera Company. Mr. Dalmorès sang as *Julien* when Mr. Hammerstein and his company performed the opera for the first time in this city in 1909.

Mme. Edvina's *Louise* has gained in the space of a season in simplicity and interest of detail. It is considered by many one of her best rôles. Mr. Dalmorès proved the best *Julien* that we in Boston have seen. He has a rare understanding of the part. Mme. d'Alvarez, the *Mother*, not so shrewish as Mme. Gay in this part, sang with her customary authority and opulence of tone, and Mr. Marcoux's *Father*, if now a little mannered, has lost none of its intensity. In fact, the cast was well balanced and there were creditable achievements on the part of even the minor personages. Yet the performance halted, principally owing to the sluggish conducting of André Caplet.

Other operas of the week were familiar, with an occasional change of cast. Thus Mr. Constantino reappeared as *Rodolfo* in "La Bohème," with Lucrezia Bori, on the evening of the 16th. He did his best singing, it was said, in the fourth act. The part of *Rodolfo* was for years one of Mr. Constantino's finest rôles. Applause broke out several times in the midst of his performance. Miss Bori was a pleasing *Mimi*, although she is not so individual in this rôle as she is in *Butterfly*—a truly adorable impersonation.

On the 17th Saint-Saëns's "Samson" was repeated for the fourth time this season, with Ferrari-Fontana and d'Alvarez in the title rôles; Dangès as the *High Priest*; Mardon, as *Abimilech*; Ludikar, as the *Old Hebrew*. "Rigoletto" was the popular-priced performance, on Saturday night, with Vincenzo Tanlongo, Hazel Sanborn, Elvira Leveroni and Ramon Blanchard in the cast. Mr. Marcoux took the triple rôles in the "Tales of Hoffmann" on the night of the 12th and he was the *Rafael* when "The Jewels of the Madonna" was given for the Boston City Club on the 16th. In both parts his vivid characterizations were welcomed. O. D.

'CELLO-BARITONE RECITAL

Beatrice Harrison and Reinald Werrenrath Appear Together in Boston

BOSTON, Jan. 15.—Beatrice Harrison, cellist, and Reinald Werrenrath, baritone, gave a joint recital in Jordan Hall this afternoon. Miss Harrison played pieces by Haydn, Piatti, Glazounow, Schumann, Cui and Popper. Mr. Werrenrath sang songs by Brahms, Hermann, F. Morris Class, Taylor, Lohr. Miss Harrison has here this shown herself the most accomplished player of the 'cello that Boston has seen in a number of seasons. Her technical accomplishment is equal to whatever she undertakes, and she is a musician of genuine ability.

Mr. Werrenrath's singing brought him unanimous praise from press and public. His performances are gratifying evidence of the soundness of his study in previous years. He has built up his technic on a solid groundwork. He sings with his brains as well as his voice. He has imagination, too. There was a large and applause audience.

O. D.

Songs of American Composers Well Sung by S. Taylor Scott in Baltimore

BALTIMORE, Jan. 14.—A program of American songs was presented by S. Taylor Scott, baritone, at the Florestan Club last night, the first half of which was devoted to compositions by MacDowell, Homer, Foote, Spross and Owst (who is an American composer by adoption). The remainder of the program was given in tribute to the genius of Stephen Collins Foster and in commemoration of the fiftieth anniversary of his death on January 13, 1864. "Old Uncle Ned," "O Susanna," "Nelly Bly," "Come Where My Love Lies Dreaming" and the long list of favorites which Foster has given to the world, were delivered by Mr. Scott reverently and artistically. The baritone also read a paper giving an intimate view of this unique American composer.

F. C. B.

LILLIAN WIESIKE'S NEW YORK DEBUT

Gratifying Qualities Disclosed at Recital of German-American Lyric Soprano

Lillian Wiesike, a German-American lyric soprano, gave a recital of song in Aeolian Hall last Monday afternoon. Except for Marcello's "Quella Fiamina" and Lotti's "Pur Dicesti," the entire program was devoted to German lieder. There were Beethoven's "Der Kuss" and "Wonne der Wehmuth" (how very much inferior to Robert Franz's setting!), Schubert's "Liebesbotschaft" and "Der Schiffer," Schumann's "Sandmännchen" and "Aufrege," two Brahms, two Wolf and two Reger numbers, Ertel's "Wir Stehen im Feld" and Strauss's "Ständchen." Miss Wiesike's hearers evinced a friendly disposition and applauded her cordially. She may be credited with a small, light and fairly pretty voice, the ability to enunciate with reasonable distinctness and to maintain her hold on the pitch—qualities not necessarily found in every singer who makes an appearance in Aeolian Hall at this particularly busy period of a generally busy season. After her second group of songs she received flowers.

A notable feature of this recital was the work of Coenraad v. Bos, who played the accompaniments.

H. F. P.

Comments of other New York critics:

She showed a voice of pleasant and individual quality and some skill in making use of it.—*New York Times*.

The young woman has unquestionably studied carefully; she has, for example, an admirable breath control, some of the virtues of *bel canto* and other qualities which stamp her vocal art as worthy.—*New York Staats Zeitung*.

In the lighter numbers on her programme, such as Schumann's "Sandmann" and "Aufrege," Brahms's "Das Maedchen Spricht" and Wolf's "Mausfallenspruechlein," the singer achieved ingratiating results.—*New York Press*.



Emil Liebling

CHICAGO, Jan. 20.—Emil Liebling for more than forty years prominent in Chicago's musical life and known throughout the country as a pianist and teacher of high distinction, died this morning after an illness which overcame him in his studio yesterday afternoon.

Mr. Liebling was born at Pless, Silesia, on April 12, 1851. He studied piano at an early age with Ehrlich and Kullak in Berlin, Dachs in Vienna and Liszt at Weimar. He has been in America since 1867 and in Chicago since 1872, actively engaged as a concert pianist, teacher and contributor to several papers. He also aided in compiling a "Dictionary of Terms." Most important among his published works are: For piano, Gavotte Moderne, Op. 11; Florence Valse, Op. 12; Feu Follet, Op. 17; Albumblatt, Op. 18; two Romances, Op. 20 and 21; Cradlesong, Op. 23; Canzonetta, Op. 26; Menuetto, Op. 28; Mazurka de concert, Op. 30; Spring Song, Op. 33; and among the songs are "Adieu," "Dost Thou Remember Me?" and others.

Mr. Liebling's latest journalistic efforts had been his contributions to the *Western Musical Herald*, in which he conducted a department entitled "En Passant." He had travelled extensively giving lecture-recitals in many educational institutions in the West.

Mr. Liebling is survived by a widow and four daughters, all of whom reside in Chicago, by two sons, Max, prominent in New York as a pianist, and George; two nephews, James Liebling, a cellist, and Leonard Liebling, editor of the *Musical Courier*, and a niece, Mrs. Arthur Mosler, who as Estelle Liebling is widely known as a soprano.

Rudolph Wurlitzer

Rudolph Wurlitzer, manufacturer of musical instruments and one of the leading patrons of music in Cincinnati, died January 14 at his home in that city. He was born on February 1, 1831, at Schoenbeck, Saxony, and his ancestors for generations had been makers of musical instruments.

ORPHEUS CLUB SPRINGFIELD'S OLDEST MUSICAL ORGANIZATION



The Orpheus Club of Springfield, Mass. John J. Bishop, Conductor

SPRINGFIELD, MASS., Jan. 12.—Hard work and unlimited enthusiasm have made the Orpheus Club of Springfield, Mass., one of the most active and popular musical bodies in Massachusetts. The club, which will give its annual concert on the evening of January 27, is the oldest musical organization in Springfield and western Massachusetts.

The chorus now registers 150 trained voices under the direction of John J. Bishop. The club had a precarious infancy after its inauguration by Amos Whiting and a score of young men 'way back in 1872, disbanding after it had given but four concerts. Undaunted by failure, Louis Coenen, a musician of local fame, soon afterwards re-organized the club, and gave a successful concert in

Haynes' Opera House (now the Gilmore Theater). Despite the artistic success of this concert it was seen that Springfield was not quite ripe for an organization that must depend on the box office. So through the expedient of an associate membership, the choristers soon had a fund of \$630 and with that sum gave what is officially known as the first concert of the Orpheus Club in the Peabody Guard Hall (now Graves' Hall) on February 15, 1875, twenty-one members taking part. Edith Abell, Henriette Beebe, Ada Rosburgh, Anna R. Bulkly, Mrs. Jennie Crawford and Antoinette Sterling were soloists in the early days of the club.

The club has had a serene and useful career since. No small measure of its success is due to Mr. Bishop, whose name was seen for the first time on the pro-

gram of the concert of December 4, 1887, as accompanist and pianist. Mr. Bishop has a record of more than a quarter of a century with the club and has been its conductor for seventeen seasons. Horatio Parker, the composer, George W. Sumner, John A. Preston and Ephraim Cutter, Jr., were also conductors of the Orpheus Club.

George R. Bond, who joined in 1877, has the distinction of being the oldest singing member. Two others whose names always call up visions of the Orpheus Club are William C. Taylor, the present secretary, and Oscar B. Ireland. Mr. Ireland was with the club from its inception. Mr. Taylor joined as an associate member in 1884.

The present officers of the club are John F. Ahern, president; Winthrop S. Bagg, vice-president; William C. Taylor,

secretary; William C. Jackson, assistant secretary; John M. Rice, treasurer; Prosper Dufresne, librarian; John J. Bishop, director; Harry H. Kellogg and George D. Young, directors for one year; Frank J. Conlin and Harold C. Wright, directors for two years, and Dr. J. J. Kennedy and Frank E. Buckley, directors for three years.

The coming concert in the Municipal Auditorium will mark the end of the fortieth season and will be the first time the club has sung in a municipal building since the old City Hall was destroyed by fire in 1905. The program:

Hymn, "Ecce jam noctis," Chadwick; "Suomi's Song," Muir; "At Sea" (Golden Legend), Buck; "A Plainsman's Song" (new), Bliss; Serenade, "Humoresque" (new), Dvorak; "Lullaby," Brahms; "March of the Monks of Bangor" (with tenor solo), Whiting; Double Chorus, "Media Vita," Bruch.

SOME NEW BOOKS ON MUSIC

On Organ Building

A BOOK which will interest organists and other musicians who concern themselves with the organ is "Standard Organ Building" by William Horatio Clarke,* colleague of the American Guild of Organists and member of the Society of Arts at the Massachusetts Institute of Technology.

Mr. Clarke goes into the matter very thoroughly and shows a fine knowledge of his subject matter. Three large divisions are called "Mechanical Department," in which the parts of the instrument are treated. "Musical Department," in which the pipes, tone, etc., are discussed from the standpoint of the musician, and "General Information" wherein musicians who have but a slight knowledge of the organ may find much about it that will be of interest to them.

The book is inscribed to the American Guild of Organists.

A New Teacher's Manual

FROM the press of Carl Fischer, the New York music publishers, comes a little book entitled "Teacher's Manual."

*"STANDARD ORGAN BUILDING." By William Horatio Clarke. Published by Richard G. Badger, "The Gorham Press," Boston, Mass. Cloth, pp. 212.

ual," the work of one Romaine Callender.† It is "designed to supplement and explain the use of the musical examples found in "The First Ten Weeks at the Piano" by this author, which was reviewed in these columns some weeks ago.

The book is concerned with matters of an elementary nature and is fully illustrated. For those who would study according to Mr. Callender's "The First Ten Weeks" there will be a considerable advantage in having this book as a guide.

Views of Noted Pianists on Playing

JAMES FRANCIS COOKE, widely known as a writer on musical subjects and editor of *The Etude*, has a highly interesting book in his recent "Great Pianists on Piano Playing."‡

The volume is a collection of personal educational conferences with renowned masters of the keyboard, presenting the most modern ideas upon the subjects of technic, interpretation, style and expression." This subtitling of Mr.

†"TEACHER'S MANUAL." By Romaine Callender. Published by Carl Fischer, New York. Cloth, pp. 51. Price 60 cents.

‡"GREAT PIANISTS ON PIANO PLAYING." By James Francis Cooke. Theo. Presser Co., Philadelphia, Pa. 1913. Cloth, pp. 288.

Cooke's conveys a great deal in a little space. It is just this that the book contains.

A chapter on "The Artist's Life" and one on "Are Pianists Born or Made?" leads at once to the talks with famous virtuosi. Since they are all of them so well and generally known the recording of their family names suffices. They are, alphabetically, Arriola, Bachaus, Bauer, Bloomfield-Zeisler, Busoni, Carreño, Gabrilowitsch, Godowsky, Goodson, Hofmann, Lhévinne, de Pachmann, Pauer, Rachmaninoff, Reisenauer, Sauer, Schawenka, Schelling and Stojowski, a really eminent list! With them Mr. Cooke has discussed topics ranging from "Essentials of Touch," on which Ossip Gabrilowitsch talks, to the analysis of masterpieces, which he took up with Katharine Goodson, the English pianist, now *en tour* in this country.

To music-lovers in general and in particular, pianists of all degrees of ability, the book will make a strong appeal. It is finely written, with no ornate phraseology and proves Mr. Cooke again one of the most gifted writers in the field in America to-day.

Portraits and biographical notes of the artists also appear. A. W. K.

Ethel Smyth's Money for Suffragists

LONDON, Jan. 14.—Dr. Ethel Smyth, the widely known composer, who is also a militant suffragist, announces that she has changed her will so that the interest on the money she leaves may go to the funds of the Woman's Social and Political Union until the franchise has been extended to women.

Edith Thompson to Give Chicago Recital

BOSTON, Jan. 10.—Edith Thompson, the young pianist of Boston, who made her début with Mr. Stock's orchestra in Chicago earlier in the season, is to play again in Chicago in March. On this occasion she will appear in recital, having been re-engaged as a result of her success with the Chicago Orchestra.

W. H. L.

Maurice Renaud is now filling his Winter engagement at the Paris Opéra.

WHEN CARUSO SANG BASS

How the Philadelphia Newspapers Regarded the Incident

Had it happened anywhere but in Philadelphia, says W. B. Chase in the *New York Evening Sun*, one can imagine the scare headlines when a celebrated tenor like Mr. Caruso sang his first bass solo in public on the stage. The opera was "La Bohème." Here's how the Quaker City papers buried the incident away in their columns on Christmas Eve:

"That excellent artist De Segurola, who was the *Colline*, was seized with hoarseness as the opera progressed, and Caruso performed the unique achievement of interpreting his fellow singer's entire lament over the old coat. This number is written for a basso, which makes the tenor's performance all the more remarkable."

This reminded one New Yorker of the story of the old-time operatic critic, who once ended a lengthy review, "The performance was unfortunately interrupted at this point, as the opera house burned down."

The Philharmonic Band of Calgary, Canada, Arthur Stephan, conductor, interpreted an all-British program containing works by Sullivan, Elgar, Tolani, Basquit and Wallace in the Sherman Grand Theater on January 11.

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STRANSKY MASTERFUL BRAHMS INTERPRETER

Philharmonic Orchestra Superb in Second Symphony—
Elman Soloist

Josef Stransky has offered the patrons of the New York Philharmonic Society no finer program than the one heard on Thursday evening, January 15, when Mischa Elman, the Russian violinist, was the soloist.

Mendelssohn's "Fingal's Cave" Overture, the best of the concert overtures the genial romanticist wrote, was played with a perfection of tonal balance that has not been matched in many years. But it was in Brahms's Second Symphony, the one in D Major, op. 73, that Mr. Stransky accomplished one of the most distinguished performances which he has given us. This work, which is beloved by Brahmsites and "antis" alike, was performed in a manner that surpassed any reading of it heard before in this city. No orchestra has more completely realized that peculiarly individual spirit which the music of Brahms requires. In a word, Mr. Stransky conducted with a whole-souled devotion to the music he was interpreting and a masterly command of his forces that served markedly to enhance the noteworthy reputation he has achieved here. The profound *Adagio non troppo* in B Major, with its superb 'cello theme, was perhaps as finely played as it ever will be and the wonderful nuances were preserved admirably. Mr. Stransky has now given us all the Brahms symphonies but the Fourth, the greatest of them all. It is to be hoped that he will place this on his lists next season as his performance of the others proves him one of the greatest exponents of the music of the noble German master.

Mr. Elman's playing of the Tchaikovsky Concerto, the work in which he introduced himself to American music-lovers some years ago, was in his familiarly brilliant style, technically strong and tonally suave. There was great enthu-

siasm shown for his playing and he was obliged to bow a half-dozen times.

As a final number Wagner's "Tannhäuser" Overture, which has been played almost too frequently in recent years, was performed. Mr. Stransky had evidently worked on it carefully and he gave it fresh life, obtaining climaxes of a superb build.

The audience at the close of the concert recalled the conductor a number of times. At the close of the Brahms symphony after repeated recalls Mr. Stransky had the orchestra rise to share the applause with him, signifying his pleasure in his men's work by a hearty handshake with Leopold Kramer, the concertmaster.

A. W. K.

Emma Eames's Last American Appearance

At the grand charity concert to be given for the benefit of the "Little Missionary's Day Nursery," New York, on Wednesday evening, January 28, in the ballroom of the Waldorf-Astoria, Mme. Emma Eames, the noted prima donna, will make her last appearance before the American public. Mme. Eames, who is now in America with her husband, Emilio de Gogorza, has limited her singing this year to two concerts for charity, one of which has already taken place. Mme. Eames will sing at this concert a group of songs and two duets with her husband. Mr. de Gogorza will also be heard in solos. The St. Cecilia Club, Victor Harris, conductor, will take an important part in the program, singing works by Matthews, Rogers, Somervell, Clutsam, Harris, Lang, Pierné and Gaines.

In the Kremer-Spicker "Hymn to the Madonna" Mme. Eames will sing the solo part with the club. The concert is under the management of Antonia Sawyer, the New York manager.

Brooklyn Engagement for Myrtle Thornburgh

Myrtle Thornburgh, the New York soprano has been engaged for an appearance on January 22, as soloist, with the Brooklyn University Glee Club. This engagement is due to the great success she attained on her appearance there last season. She will also be heard as soloist with the Babylon Choral Society, Babylon, L. I., on February 24, and at Bridgeport, Conn., February 27.

PHILADELPHIA MUSIC
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HENRY HADLEY

PHILADELPHIA PRESS. An American Symphony

The Symphony was the American composer, Henry Hadley's No. 4 in D Minor ("North, East, South and West"), which was played here for the first time by the Orchestra. Stokowski seems inclined to give the American composer every possible recognition. The conductor made no mistake in his choice of Symphony, as was shown by the delight that each of the four numbers afforded.

The "North, East, South and West" is the most typical American of any music of its character ever written. If it is only in one or two instances that Americans feel thoroughly at home in Dvorak's "The New World" Symphony, in Hadley's composition in each of its four parts it expresses musical sectionalism. The "East" andante movement is the least so, for it is Oriental in theme, and yet when it is introduced again in the finale in connection with the "West," it is easy to understand the inspiration of the composer.

The most striking part of the composition is the "South," for in that section the composer was able to introduce the most character, with the "ragtime" rhythms and the curious syncopation style, the most typical of purely American music. The composition is elaborately worked out.

PHILADELPHIA LEDGER.

Henry Hadley's symphony—given for the first time at these concerts—is a worthy work. As it blows to all points of the compass from seaboard to seaboard of our lusty, aspiring continent, it does not wait for the final chapter of the "West" to bring a breath of Indian inspiration, for that was heard in Mr. Rich's singing violin where the "andante dolorosamente" introduced an elegiac chant in the character of an Indian tribal lament. The horns have much to do, and did it none too well in the difficult coda of the first movement. Their muted outwelling was a feature of the second movement, and they were beautifully heard in the last of Mr. Connell's songs, wherein they provided the entire accompaniment in Brahms's consummate instrumentation.

PHILADELPHIA EVENING TELEGRAPH.

Great praise is due the leader of the orchestra for the production of novelties in general, and in particular of American composition. The place of honor yesterday was given to Henry Hadley's fourth symphony, which is entitled "North, East, South and West." The work abounds in brilliant qualities; it is full of individual melody in various pace and mood; it has a wealth of distinguished, expressive harmony, that is novel without being eccentric, and it is scored with a sure control of orchestral effects.

The symphony opened with a most difficult hymnal passage for the full choir of brass. It may be that the new position of the horns, away from the trumpets and trombones, prevented a perfect blending of the tones. The movement is compact of expressive song, with the balance of opposite moods that is the essence of the symphony. The "andante" is a continuous stream of lovely melody, finely sung by the oboe or the solo violin of Thaddeus Rich, or the two of horns.

In the scherzo, "South," with all the jollity and rollicking rhythms, there is a touch of the trivial—somewhat of a tumble from the sublime symphonic heights. Great humor is different from the mere trip of dance; the distinction, while difficult to define, is very real.

Mr. Hadley, with his facile versatility of moods and color, and a distinguished vein of his own, has a certain sensitive quality of reflecting other effects of modern music. The last movement began with a buoyant, masterful rhythm, followed by an opposite tender dialogue. Here a certain quality of impressionability led the composer astray. The climactic phrase, though it does flow out of his own theme, clearly recalls a corresponding effect on one of the tone-poems of Strauss.

The episode of the Indian melody is strikingly melodious. The whole movement was played with great verve and precision. It is not quite clear just how we are to conceive the plan of the symphony, or why, for instance, the Indian song has a predominant role in the conclusion.

But whatever we may think of the whole symphony, we may rejoice in the abundant beauty, and especially in the splendid completeness of the first two movements.

whose Symphony "North, East, South and West" was played by the Philadelphia Orchestra last week under Leopold Stokowski's direction.

PHILADELPHIA EVENING BULLETIN.

In the sense that the meaning of the title is realized in the four movements, the music is rather of the "program" variety, each division having colorful suggestions of the sub-title. In the "East" we hear the barbaric strains that give the atmosphere of the Orient, the "South" is tinged with the so-called "negro" melody, and the final movement, "West," has, in the midst of its rugged, vigorous strains that admirably bear out the idea of the classification, an echo of the Indian music of our Western country.

In the plenitude of its melody, the undoubted loftiness of its purpose, and marked skill of instrumentation, the symphony commands praise and may be pronounced a fine work. The opening movement, lento ("North"), promises a dignity that is not wholly sustained, however, for in the scherzo, the "South," the syncopated negro melodies, all the instruments joining in the merry swing have the manner of ragtime and a suggestion of musical comedy strains. Perhaps the most beautiful movement is the andante dolorosamente ("East"), which is full of color and imbued with a simple melodiousness that has a potent appeal. Mr. Stokowski gave the work the advantage of a careful, comprehensive and sympathetic reading, and it was played throughout with a splendid realization of all its possibilities.

PHILADELPHIA INQUIRER.

The salient and most interesting feature in the program presented by the Philadelphia Orchestra under the direction of Mr. Leopold Stokowski at the Academy of Music yesterday afternoon was a symphony which had not previously been given here, bearing the suggestive title of "North, South, East, West," by Henry Hadley, a young American composer, some of whose music had already been played at these concerts and will be pleasantly recalled by those who heard it. His symphony amply fulfills the expectations which those recollections had aroused.

It is an artistically conceived and well constructed piece of work, in which a considerable faculty for melodic invention has been employed in combination with an intimate and intelligent appreciation of the effects attainable from the appropriate orchestral treatment of the themes exhibited. Strictly speaking, it is not so much a symphony as a suite for its four movements are not structurally identified or associated with each other and not one of them would lose anything in meaning or value if it were given independently of all the rest. That, however, is a technical point which is of no particular importance. What chiefly matters, or, indeed, all that matters at all, is that Mr. Hadley's score is bright and fresh and colorful and significant; that it communicates with much eloquence of utterance and poetry of sentiment a clear and moving impression of the subjects which it illustrates; that it is sincere, spontaneous and very symmetrically proportioned, and that it quite escapes fatiguing the attention which it invites.

How far it is practicable to identify this music with its text depends largely upon the individual temperament, but the intention of the composer, having been disclosed, it is not difficult to apprehend the manner in which the execution of his purpose has been undertaken. To say that sound can be made to suggest silence seems a paradox, and yet there was something in the opening movement that did suggest not only the sough of the wind through the pines, but the silent spaces of the frozen North, while there was no mistaking the Oriental atmosphere, as of a page from the "Garden of Allah," which was created by the music illustrative of the East. Of course, the negro melody by which the third section was suffused was obvious, and scarcely less apparent was the Indian element which characterized the conclusion. It was all extremely vivid, graphic and vital and, although it played for nearly forty minutes, it seemed none too long, thanks in no small degree to the finish and force and illuminative comprehension of its interpretation.



HENRY HADLEY

AFRO-AMERICAN FOLKSONGS

A STUDY IN RACIAL AND NATIONAL MUSIC
WITH MUSICAL ILLUSTRATIONS

By HENRY E. KREHBIEL

PP VIII and 176

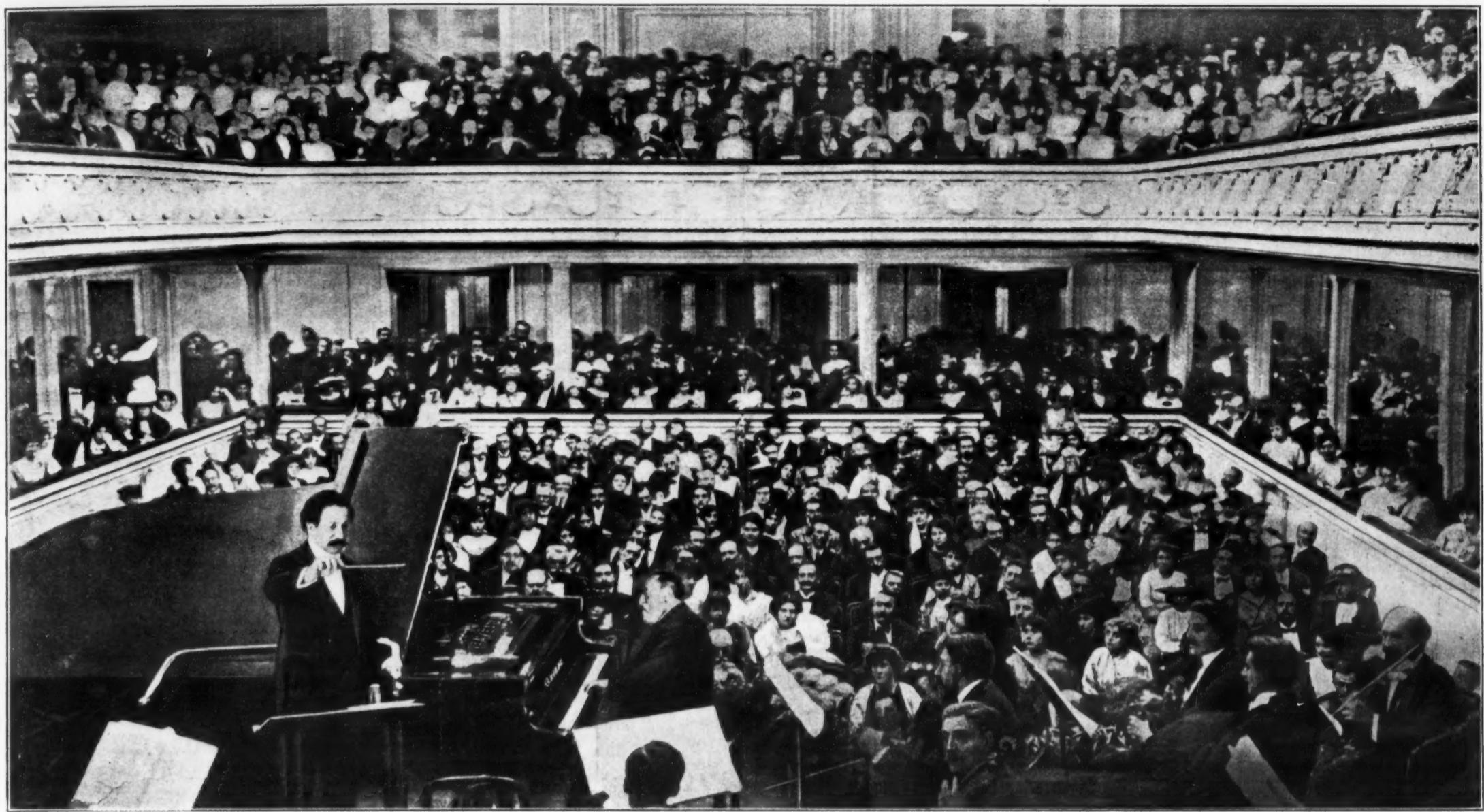
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IT HAS always been the author's profound conviction that the American Folksong, the seeming lack of which has been so much deplored, exists in the negro-melody as originally sung in slavery days by the plantation worker. The result of Mr. Krehbiel's many years of serious study and research is shown in the pages of this book, disposing fully of the general misconception which denies the negro-melody the character of a true folksong and the predicate of Americanism. He proves the truth that the songs of the American negroes are genuine American folksongs, and by examples peculiar in melody and rhythm makes of these folksongs a thing apart. This volume is so securely grounded on well-attested facts and so free from bias and preconception, as to render it trustworthy and therefore of genuine interest and value. No serious student of music should be without the wealth of information contained within these covers, nor can any American writer of music afford to slight its pages.

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SAINT-SAËNS, VETERAN COMPOSER, AT HIS LAST PUBLIC APPEARANCE

—From *Musica*.

FAMOUS TRIO IN ROCHESTER

Late Train Causes Shift in Ysaye-Godowsky-Gerardy Program

ROCHESTER, N. Y., Jan. 15.—The tardy arrival of a train carrying Jean Gerardy made necessary a shifting of the numbers on the program arranged for the cellist and his fellow artists, Ysaye and Godowsky, in the Convention Hall on January 13. As a consequence the Beethoven Trio in B Flat, which was to have been the opening number, was deferred until Mr. Gerardy reached the hall shortly after nine o'clock. In the interim Messrs. Ysaye and Godowsky gave a superb interpretation of the "Kreutzer Sonata," following which Mr. Ysaye played a Händel aria, Saint-Saëns's "Havaneise" and Schumann's "Abendlied," given as an encore, with ravishing effect.

Mr. Godowsky was at his best and played Chopin's G Minor Ballads, Nocturne in G and Liszt's "Gnomenreigen," adding a Chopin waltz as an encore. These compositions were played, not only with perfection of technic, but also with a beauty and variety of tone that will linger long in the memory of those who were fortunate enough to hear them. Mr. Gerardy proved that he was a master of his instrument by his beautiful playing of Boellmann's "Variations Symphonique" and Davidoff's "Fountain." He was ably accompanied by Camille Decreus. The Beethoven Trio, however, proved the climax of the evening, receiving a noble reading from the eminent virtuosi.

The concert was under the local management of James E. Furlong.

The Warner-Hambourg Trio gave the fourth concert of the series on January 9 at the Genesee Valley Club. These musicians have made a deep impression on

Camille Saint-Saëns Playing His Farewell at the Salle Gaveau, Paris

CAMILLE SAINT-SAËNS made his last public appearance as pianist at the Salle Gaveau, in Paris, November 6, 1913. Saint-Saëns, whose seventy-eighth birthday was celebrated only a short time previously, roused a large audience to enthusiasm by his playing of the piano part of his own Quintet and Mozart's B. Flat Concerto.

Rochester music-lovers, and their recitals have been enjoyable features of an active musical season. The program Friday night included the Brahms Sonata in A Major for violin and piano; Lalo's Concerto for 'cello and Tschaikowsky's Trio in A Minor, op. 50.

I. R. B.

Six Thousand Applaud Melba and Kubelik in Des Moines

DES MOINES, IA., Jan. 10.—An audience of more than 6,000 heard Mme. Melba, Jan Kubelik and Edmund Burke in the Coliseum last night. The demand for gallery seats was so great that many persons were satisfied to sit behind a curtain where they could hear, but not see. A characteristic program was received with warm and frequent applause. Indeed the enthusiasm of many in the audience made them applaud Kubelik before he had finished in one or two of his numbers.

George Harris, Jr., Reveals Broadened Art in Providence

PROVIDENCE, Jan. 15.—The 108th Members' Night was observed on January 16 at the Providence Art Club with a song recital by George Harris, Jr., tenor. Mr. Harris, who created such a good impression when heard at "The Listeners" concert last season and whose art has broadened since then, interpreted an admirable program, several numbers of which were heard here for the first time. Mr. Harris

ris's pure lyric tenor voice, of great warmth and beauty, was heard to especial advantage in his group of four Russian songs by Moussorgsky and Arensky, the English translation being his own. His groups of German, French and English songs were sung with rare skill.

G. F. H.

Advantage in Playing to American Audiences

"There is one thing about playing in America," said Beatrice Harrison, the young English 'cellist, to a New York *Times* interviewer the other day, "that for me gives it an advantage over playing in England or on the Continent. Your life here is so intense, you are so wideawake in everything you do that the very atmosphere seems permeated with some sort of stimulant. I felt it the first time I stepped before an American crowd. I was thrilled in every fiber and played, I think, with more zest and feeling than ever before. It seemed as if the audience was tremendously alive, thoroughly alert and eager in every sense, and the spirit of it was communicated to me. I know I have never felt in my life as I do when I play before Americans."

A mid-winter series of free organ recitals for Wednesday afternoons was inaugurated at the Arlington Street Church, Boston, on the afternoon of January 7, when Benjamin L. Whelpley, the church organist, interpreted an attractive program.

CHORUS OF FOUR THOUSAND

It Is to Participate in Great June Sängerfest in Louisville

LOUISVILLE, Jan. 17.—In the thirty-fourth triennial Sängerfest of the North American Sangerbund, to be held in Louisville in June, a chorus of four thousand singers is expected to take part. Fully three thousand of these singers will be visitors.

A local chorus of one thousand voices is now being organized and will begin rehearsals in February. This chorus will be made up of the various singing societies and church choirs of the Falls cities, and will be under the baton of Anthony Molengraft.

There will be three evening concerts and two matinées. The first, or reception concert, will be given by the local chorus. Gade's "Crusaders" will be sung on this occasion, as well as Mendelssohn's "Festgesang an die Künstler."

The business of the Louisville Sängerfest Association is in the hands of Frederick O. Nuetzel, chairman of the music committee; Peter J. Schlicht, chairman of chorus sub-committee, and A. H. Hakenbeck, secretary.

H. P.

Opera Talks by Howard Brockway

Howard Brockway, the noted American composer and pianist, will give three talks with piano illustrations on Montemezzi's "L'Amore dei Tre Re," Moussorgsky's "Boris" and Wolf-Ferrari's "Jewels of the Madonna" for the benefit of the Music School of the East Side House at East 76th Street, New York. The lectures will be given on Wednesday afternoons, February 4, 18 and 25, at three o'clock, at the residence of Mrs. Jonathan Bulkley, on Park avenue, New York.

R. E. JOHNSTON PRESENTS HIS MIGHTY TRIO

YSAYE — GODOWSKY — GERARDY

CAMILLE DECREUS, Accompanist

IN A SERIES OF WONDERFUL PROGRAMS IN THESE CITIES:

Rochester, N. Y. January 13
Springfield, Mass. January 20
Detroit. February 24

Baltimore. January 22
Washington. January 23

New York. February 4
Philadelphia. February 5
New Orleans.

Chicago. February 10
Boston. February 21
February 28

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PENETRATE DEEPER MEANING OF MUSIC, HE URGES PIANO STUDENTS

GUSTAV L. BECKER, ex-president of New York State Music Teachers' Association, enlarges interestingly upon the "Reciprocal Influences in Music and Drama" in the New York *Dramatic Mirror* of recent date. To grasp the principles of musical expression Mr. Becker advocates study of the principles of expression in general, wherever applied, whether in the arts, painting, sculpture, architecture, literature (both prose and poetry), drama, or directly from observation of nature and life, with a diligent analysis of the inner emotions and impressions.

"Music," maintains Mr. Becker, "should be taught to be what poets, philosophers and psychologists agree that it is—the language of emotions or the language of the soul. Yet the average music student merely learns to know his notes, his rests, his staves and bars, his clefs and foreign terms, his trills and turns, his scales and runs, his meters, sharps and flats, and whether he is off the pitch or on the beat, or notices with accuracy pedals and dynamics!" And again: "Any one who really wishes to be initiated into the mysteries of musical expression may, if under the guidance of a real music teacher, succeed better than with any other medium, by aid of the pianoforte, the home orchestra, or he may fail as lamentably with the same instrument if pounded upon mechanically even for years. My advice to musicians is to give less time and

effort to the accumulating of technical proficiency, and more to learning what are the deeper emotions and impressions that human heart and mind can harbor, and as well may feel the need of expressing or passing along. He should in every possible direction observe how others express their inner selves. If possible he should get some good teacher to give him a course in the principles of his art, practically applied. Learn then to express musically the emotions and impressions you have become able to feel or recognize. Then you may hope to move the hearts and stir the minds of those who hear you."

In an article in the New York *Evening Post* of Saturday, December 13, headed "Music and Education," Mr. Becker discourses on the place of "Music in Life"—qualifications needed and "popular" pieces. Here he goes on to prove how valuable a thing music is for the development and sharpening of the mental faculties. As he says: "Music gives exercise simultaneously to a larger number of mental faculties than does any other ordinary study. It requires both power of circumspection and concentration. It requires that one shall bring into most intimate and logical relationship that has been done and is about to be done with that which is done at any present moment."

Erie Recital by Myrtle Elvyn

ERIE, PA., Jan. 18.—Myrtle Elvyn, the pianist, proved to a large and fashionable audience in the Lawrence recently

that she is a technician of the highest order, and an artist of poetry, imagination and temperament. Schumann's "Carnaval" and the Liszt arrangement of the "Tannhäuser" Overture made heavy demands on Miss Elvyn's technical equipment, and although they were near the end of the program, she played them with a dash and freshness. She also gave an exquisite reading of the *Scherzo* from Mendelssohn's "Midsummer Night's Dream," the Saint-Saëns arrangement of the Caprice from Gluck's "Alceste," Beethoven's G Minor Minuet; Brahms's Rhapsodie, No. 119, and Godowsky's arrangement of Strauss's "Blue Danube" Waltz, with Cyril Scott's "Danse Nègre" as an encore.

MUSIC FOR BUSINESS WOMEN

Detroit Club Gives Christmas Program in True German Spirit

DETROIT, Jan. 1.—Last Sunday afternoon's musicale for the enjoyment of business women and their friends given by the Social Extension Committee, Mrs. Alice Spencer Dennis, chairman, at the Twentieth Century Club, was greatly appreciated by nearly 400 guests, many of whom represented our fine contingent of German-Americans. Mrs. Henry Riley Fuller had prepared a delightful program in the spirit of the true German Christmas celebration. Christmas trees, the gift of Mrs. E. D. Stair, adorned the stage, and Mrs. Fuller herself introduced the program, mostly in German, with a charming original poem. Mrs. George Palmer sang the "Christmas Message" by Dressler, with violin obbligato by Alicia Fuller.

The cantata, "Dame Hulda's Christmas Eve" was given by Mrs. E. W. Haas, Mrs. W. A. Spitzley, Mrs. Geo. Palmer, Marie Van Essen, Mrs. J. F. Dodge and Mrs. F. P. Greene. Two little girls, Josephine Aaron and Lucile Andries, recited in English, and a chorus from the Washington School, led by Mrs. Fancheon Greene, sang a lullaby. Mrs. Dodge as the "Christmas Tree" and Mrs. Schuette as the "Christmas Fairy" gave recitations. Miss Manneback played the accompaniments. The costumes were designed by Mrs. Fuller. E. C. B.

PADEREWSKI UTAH CONCERT

Liberal of Encores in Salt Lake City—Youngest Orchestra Heard

SALT LAKE CITY, Jan. 8.—Paderewski paid the large audience which greeted him on Monday night the compliment of beginning his program only a few minutes after the hour set. In fact, it was the audience that was at fault, for almost a score of people came in after his third number. Any artist might be pardoned some irritation at the disturbance caused both to himself and his listeners. The "wizard" does undoubtedly "pound" at times, but he is a wonderful artist still. Contrary to his custom on some occasions he favored the audience with three encore numbers, one after the magnificent "Carneval," and, after the last numbers, the C Minor Etude, op. 25, and the "Military" Polonaise, op. 40, by Chopin.

Wednesday evening the Garrick Theater opened with the first production of "Lovers' Isle," an opera by Rodney Hillam, a young composer of considerable ability. This production was especially interesting because not only did the cast include a large number of very young musicians, but it was the first appearance of the newest and youngest local orchestra, the Utah Symphony Orchestra. It was organized two months ago under the leadership of Dean R. Daynes, said to be the youngest orchestra conductor in the city. Seldon N. Heaps, a boy still in his teens, made the entire instrumentation of the opera and acted as concertmaster. E. M. C.

Kansas City Library Supplying Music Rolls to Public

KANSAS CITY, Mo., Jan. 15.—The Kansas City Public Library to-day put into operation its new policy of allowing rolls of music to be taken home to put on the player-piano. Five hundred rolls, presented by a citizen, are ready for circulation. The same rules as apply to the taking out of books apply in the case of the music rolls. Ragtime is barred, according to Librarian Purd B. Wright, and nearly all the pieces are classical.

Striving for Permanent Symphony Orchestra in Providence

PROVIDENCE, Jan. 15.—Plans for the establishment of a permanent symphony orchestra in Providence were discussed

at a meeting in the Hans Schneider Piano School Tuesday evening. For three seasons the Providence Symphony Orchestra, under the direction of Roswell H. Fairman, has been giving concerts here and it was to place the organization on a sound financial basis that the meeting was held. Several prominent citizens of means, it is reported, are willing to lend their support to the plan. No final action was taken, however, and another meeting will be held next month.

G. F. H.

New Orleans Teachers Discuss Standardization

NEW ORLEANS, Jan. 13.—The New Orleans Music Teachers' Association at the meeting in the Carnegie Library on January 11 discussed the standardization of the teaching of music as advocated by MUSICAL AMERICA. Professor Leon Rider Maxwell, head of the Newcomb College School of Music, who led the discussion, showed by newspaper clippings and letters that the movement had taken firm root in many States and also pointed out the strong effort that is being made for federal registration of teachers.

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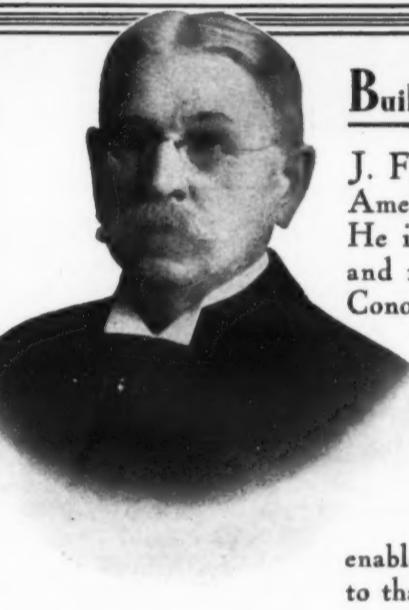
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**MINNEAPOLIS HEARS
HOME-COMING MUSIC
OF FLORENCE AUSTIN**



Florence Austin, Photographed During Minneapolis Visit

Spending her holidays at her home in Minneapolis, Florence Austin, the American violinist, renewed many acquaintances there. Miss Austin remained in Minneapolis two weeks, playing privately numerous times, accompanied by her sister, Marion Austin, who is widely known in Minneapolis as a pianist and organist.

The above snapshot was taken on the ice at the Lake of the Isle. Miss Austin returned to New York last week and will make several appearances in concert and recital in the near future.

"ELIJAH" SUNG IN BUFFALO

Kreisler and Mme. Culp Appear in Mai Davis Smith's Course

BUFFALO, Jan. 12.—The presentation of Mendelssohn's "Elijah," in Elmwood Music Hall on the evening of January 8, by the Clef Club, with the assistance of the New York Symphony Orchestra under the direction of Alfred Jury, was one of the most meritorious of this season's musical offerings. The singing of the chorus was remarkably fine and reflected credit on Director Jury, for it demonstrated his fitness for this line of work beyond anything he has achieved hitherto. As a rule tradition was adhered to, the *tempi* being especially commendable; while in surety of attack and tone quality, both orchestra and chorus deserve unstinted praise.

The solo parts were in good hands. Mrs. Alfred Jury sang the soprano airs and recitations on the whole excellently, and Margaret Adsit Barrell's fine voice was heard to good advantage in the less arduous contralto part. To Horatio Connell, a newcomer to Buffalo, was allotted the trying music of the title rôle and if in the singing of "It is Enough" and "Lord, God of Abraham" he did not disclose unusual vocal gifts, on the other hand, he did disclose authority and distinction of style. His singing of the many and trying recitations allotted to Elijah was particularly commendable. Reed Miller, admirable in voice and style, sang the tenor solos and recitations beautifully.

The afternoon of January 8, the New York Symphony Orchestra under the direction of Walter Damrosch, gave a matinée concert which was well attended. Mr. Damrosch can always be counted on as a program maker *par excellence* and the musical numbers of the afternoon were greatly appreciated and vociferously applauded, particularly the two novelties the "Roumanian Rhapsody" No. 1 by Enesco and Debussy's "Spring." The playing of the orchestra was of a high order of excellence. The one vocal offering of the afternoon was Siegmund's Love Song from "Die Walküre" sung with fine effect by Reed Miller.

The third of the series of Mrs. Mai

Davis Smith's subscription concerts took place in Elmwood Music Hall on the evening of January 6, presenting the eminent Dutch *Lieder* singer Julia Culp and the noted violinist Fritz Kreisler. Both of these artists have been heard here before and both are great favorites as was attested by the size of the audience which greeted them, and which taxed the seating capacity of the hall. Nothing new can be said of the quality and excellence of their musical offerings; their success was of the kind called colossal and encores were the order of the evening. The two accompanists, Coenraad V. Bos for the singer and Carl Lamson for the violinist, were admirable.

F. H. H.

**KNEISELS PLAY D'INDY,
BRAHMS AND BEETHOVEN**

An Exceptionally Good Program Given Before Small Audience on Winter's Coldest Night

Kneiselites, widely regarded as the hardiest species of New York concertgoers and whom neither torrential rains nor avalanches of snow can deter from participation in the solemn devotions of Kneisel functions, quailed before the hyperborean cold on Tuesday evening, January 13, and stayed away from Aeolian Hall in great numbers, which was unfortunate, as the program was for the greater part delightful. It began, to be sure, with d'Indy's E Major Quartet which is not a thing provocative of enduring joys. But with this disposed of the Kneisels made amends with two masterworks of the first water—Beethoven's first Rasoumovsky Quartet (in F) and Brahms's supremely great G Major Quintet.

This last work is not heard as often as it should be. It represents possibly the highest of Brahms's habitually high flights in the realm of chamber music, abounding in a wealth of invention of the highest order, in warmth of color, in freedom of fancy, in poetic expansiveness. Josef Kovarik played the second viola part. Both this and the noble Beethoven quartet were roundly applauded. The playing of the Kneisels was not constantly up to the highest standard. The tone quality was often thin and cold, Mr. Svecenski occasionally rasped and Mr. Kneisel lapsed from the pitch.

D'Indy's Quartet has been played by the Kneisels before. The work is not of sufficient importance, however, to necessitate many further hearings. In form, solidity of workmanship and technical ingenuity it is undoubtedly impeccable. But there its virtues end. Its thematic materials are neither original nor of a high degree of potentiality or beauty and there is a plentiful lack of spontaneity and inspiration. It is the achievement of an erudite professor, no more.

H. F. P.

YSAYE AND OBERHOFFER

Violinist Appears as Soloist with Minneapolis Orchestra

MINNEAPOLIS, MINN., Jan. 6.—The sixth evening concert of the eleventh season of the Minneapolis Symphony Orchestra was an occasion of moment. Emil Oberhoffer conducted. Eugene Ysaye was the soloist. Minneapolis and St. Paul were present in numbers that filled the auditorium to its capacity limit.

César Franck's Symphony in D minor opened the program. Mr. Oberhoffer, as usual, used no score. So might the men of the orchestra have done, it seemed, so well did they know the work and so closely did they follow their conductor's lead. In attack they were unfailing; in spirit they were thoroughly imbued with the compelling power of a magnetic personality. The performance gave highest satisfaction as a manifestation of ideal beauty.

Richard Strauss's "Till Eulenspiegel's Merry Pranks," op. 28, gave exercise to the notably imaginative faculty of Mr. Oberhoffer in a train yielding effective contrast to the more exalted spiritual character of the symphony and giving artistic balance to the program.

Mr. Ysaye made his first appearance in Saint-Saëns's Concerto, No. 3, in B

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MINNEAPOLIS SOLO LAURELS

Wilma Anderson Gilman Well Received in Popular Concert

MINNEAPOLIS, Minn., Jan. 8.—The stress of holiday festivities was apparent in reaction at the popular concert of the Minneapolis Symphony Orchestra Sunday afternoon. The attendance fell far short of the usual number, and, as a whole, the performance lacked the spontaneity which was a conspicuous quality of the pre-holiday concerts.

The overture to Humperdinck's "Hänsel and Gretel" was the best-played orchestral number of the afternoon. Louis Victor Saar's "Gondoliere" was encored. The program opened with Glazounow's "Cortège Solennel," given its first performance in Minneapolis.

Wilma Anderson-Gilman, the assisting soloist, gave a sane, intelligent interpretation of Rachmaninoff's Piano Concerto, No. 2. Mrs. Gilman at no time strove for "solo" effects. She conceived and presented her part as one with the orchestral ensemble. She was well received.

F. L. C. B.

Minor, op. 61. He was tendered a royal welcome. The applause at the close of the number took on the character of a profound obeisance. His second number, the Bruch Concerto in G Minor, warmed his hearers to an exulting utterance of far-reaching satisfaction. Soloist and orchestra worked as one, each appearing the happy complement of the other, in splendid accomplishment. Mr. Ysaye recognized the orchestra by turning directly to them and applauding heartily their part in the performance.

F. L. C. B.

The tenth popular program of the Minneapolis Symphony Orchestra on Sunday afternoon exploited the work of an American composer as one of its most notable features. Arthur Foote's Character Pieces after the "Rubaiyat" of Omar Khayyam, forecast by the composer as "impressions rather than compositions with 'development,'" proved beautifully descriptive, in harmonies close and lovely, of the selected verses.

Svensen's Norwegian Rhapsody, No. 3, while less rugged in character than much of the music of that other Norwegian composer, Edvard Grieg, frequently reminded one of a common racial origin and climatic influence.

Raff's "Parting" March from the "Lenore" Symphony, with its crisp attacks and marked rhythms, was easily descriptive of the passing of an army corps. Other numbers were the Overture to Spohr's "Jessonda," the Waltz Intermezzo from the "Jewels of the Madonna" by Wolf-Ferrari, Wagner's Prelude to "Lohengrin" and "Ride of the Valkyries."

W. Scott Woodworth, baritone, was the soloist. His numbers were the aria, "Lend Me Your Aid," from Gounod's "Queen of Sheba" and two songs, "Salomo," by Henschel, and "Rhein-Wein Song" by Ries. Mr. Woodworth's reception was indicative of the enviable position he enjoys in Minneapolis musical circles.

F. L. C. B.

Noted Artists in Moore Musicals

Mr. and Mrs. Russell Wellman Moore of No. 121 Madison avenue, New York, gave a musical at the Plaza, on January 15, the program opening with a Minuet and Gavotte-Bourée of Lachume, played by Nahan Franko and his orchestra. Maggie Teyte sang a number of French and English songs and Rafaelo Diaz also sang two groups of songs. Ada Sassi played on the harp.

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EUTERPE VOCAL QUARTET
ELDA IDLE ELMER, Soprano

STUDY SINGING FOR HEALTH'S SAKE

Joseph Baernstein-Regneas Lays Emphasis on Physical Side of Its Benefits

"If more persons of means would realize what a tremendous benefit correct singing is to their health they would all learn to sing." This is the suggestion of Joseph Baernstein-Regneas, prominent vocal instructor of New York, former bass-baritone at the Nürnberg Opera and creator of the rôle of *Gurnemanz* in "Parsifal" in America. Mr. Regneas is a splendid example of this belief, in his own person, being the picture of exuberant health.

"The benefits to be derived from proper vocal study are of such a nature," continued Mr. Regneas, "that persons who desire to study never dream of all of them. At present the great majority of those taking up the art of singing do so with a view to making it a means of livelihood. Of course, there is a small percentage who take up this study for the mere love of it, and for the culture to be derived. This percentage would be greatly increased if the public at large would wake up to a realization of the fact that the greatest benefit to be derived from proper singing is its influence on the health and on the bodily and mental activities.

"Correct singing," says Mr. Regneas, "naturally involves correct breathing, and correct breathing, in turn, strengthens the abdominal muscles, which improves the bearing and carriage. For some unaccountable reason it seems to have become the custom for young people to have stooped shoulders and to throw the hip bones forward, causing the entire body to be out of plumb. The results are sunken chests and inadequate



Joseph Baernstein-Regneas as "Mephistopheles" in "Faust"

lung capacity. Correct singing would obviate this bad habit. Of course, gymnastics would produce the same results, but gymnastics are apt to be fatiguing, whereas singing is stimulating.

"Not only for its benefits to health, but also for its esthetic development do I advise most young girls to take up singing. I do not mean to try to make a career, for not one in ten is fitted physically for the incidental hardships incurred in a life before the public. Neither do I advise young men to study singing unless they have all the essential requirements of a successful artist,

good natural voice, some available capital, a good physique, determination to succeed, good personal appearance and stage presence. For a man is necessarily a provider and cannot afford to be a dilettante. But for a young girl who is not forced to earn her own living and hopes some day to become a wife and a mother, nothing could be more beneficial than to take up the art of song.

"Incidentally, if a young woman, after having awakened to an appreciation of good music through singing should happen to cast her lot with a man whose taste runs entirely to moving picture shows, cabarets and turkey trotting, she may be enabled to bring him gradually into the fold of music-lovers.

"Furthermore, it has been proven that singing increases the size of the thorax and that a small thorax is often the cause of many bodily ills, and has a decided influence on our thoughts and actions. It behoves parents to see to it that their children have the requisite expansion of the thorax, so that the heart and lungs may have sufficient space. There is no better way of attaining this than through correct singing."

W. J. Z.

NEW ORLEANS OPERA

One Good and One Bad Performance of "Madama Butterfly"

NEW ORLEANS, Jan. 14.—Before an audience that completely filled the French Opera House, "Madama Butterfly" was given its initial performance this season last Saturday evening. With the capable singers at M. Affre's disposal, what should have been a superb production turned out to be the worst of the season, due to some extent to unforeseen accidents but principally to lack of preparation. However, on Tuesday night "Butterfly" was again sung and an excellent production was the result, though unfortunately the audience was much smaller than on the previous occasion. Lavarenne was the *Cio-Cio-San*, one of her very best rôles. Coombes made the most of *Sharpless* and the *Pinkerton* of Coulon was unusually well done. Ruissang *Suzuki* as best she could, but we have not yet forgotten Cortez's wonderful creation of this rôle. The orchestra, as usual, did excellent work.

At the matinée Sunday "Sapho" was

given its third presentation to a very large audience. The performance was much better than on the two previous occasions and one found new beauties in the score. It is doubtful, though, whether this work of Massenet's will become a New Orleans favorite.

Mrs. Philip Werlein was hostess at an informal musicale Sunday afternoon, given in honor of Miss Fred Parham Werlein, who has just returned to New Orleans from Berlin, where she has been studying with Frederic Warren. Miss Werlein's voice is a lyric soprano—clear, even and of a beautiful quality, and her interpretations of Brahms's "Meine Liebe ist Gruen," Strauss's "Zueignung," "Fleur Jetée," by Fauré, and "Le Nil," by Leroux, were delightful and she will no doubt make a great success in her profession.

Anita Gonzales, pianist, and Marie Norra, soprano, were heard in a joint recital at Newcomb Hall on Monday evening. Both artists are very popular and were heard to good advantage. Miss Gonzales's playing of the Schumann Sonata in G Minor, Brahms's Scherzo in E Flat Minor and the thirteenth Rhapsodie of Liszt was of a high standard. Miss Norra has a very sweet coloratura soprano and sang compositions of Bemberg, Chaminade, Meyerbeer, Schumann, Schubert and a song cycle "An April Heart," by Clough-Leighter, and received deserved applause. It is regrettable that New Orleans music-lovers do not patronize these concerts better, for they can always be assured of a delightful evening.

D. B. F.

Mme. Zeisler and Frances Ingram Give Joy to Bluffton, Ind.

BLUFFTON, IND., Jan. 18.—The members of the "Matinée Musicale" are indefatigable in their quest for good musical offerings. As a result of their efforts Mme. Fanny Bloomfield Zeisler, the celebrated pianist, and Frances Ingram, the popular American contralto, recently interpreted delightful programs. That people here appreciate the best in the art was made manifest by the large and appreciative audiences which applauded both artists. Miss Ingram's offerings included German, French, English and American songs. "La Danza" by Chadwick and Mary Turner Salter's "Cry of Rachel" were particularly interesting.

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OF FUTURIST MUSIC AND DANCING

How the "Glorification of Noise" Theory of Marinetti Worked out in a Concert in Milan—The "Groaner," the "Snorter" and the "Gurglers" as Substitutes for Usual Orchestral Instruments—Mme. de Saint-Point Demonstrates Her Ideas of Futurist Dancing Before a Bewildered Audience in Paris

By ESTHER SWAINSON

THE young Italian rebels, led by the famous Marinetti, who advocates that all the antiquities of Florence should be thrown into the Arno, have now turned their attention to music. Having attacked all the other arts, painting, sculpture, the drama and poetry, it was only to be expected that they would shortly turn their attention to music. The first indication of the coming storm was in 1911 when Pratella issued his manifesto to futurist musicians. He wrote a comparatively moderate appeal to musicians to forsake the old and pursue the new. He urged that all conservatories of music should be abolished, that all music publishers should be tabooed, that the exhumation and revival of old operas and the music of bygone times should from henceforth be regarded as a criminal offense. He alluded to Puccini and Giordano as "paste-board dummies." He implored that no one should be discouraged by opposition. He declared that the path to glory lay onwards through a hooting mob; the mob that in succeeding generations had hissed the works of Palestrina, Bach, Beethoven, Wagner and Debussy.

He urged that futurist musicians seek inspiration in "the song of the great multitudes furious with work, pleasure or revolt; in the many colored and polyphonic assaults of revolution in modern capitals; in modern railroad stations; those ravenous swallows of fire-breathing serpents; in modern factories, hung by their chains of smoke to the clouds."

This manifesto was followed by the first concert of futurist music, given on March 9, 1913, in Rome at the Costanzi Theater. The séance must have been a stormy one, for the futurists describe it as "a bloody battle, where they gained the victory, in the face of an opposing force that numbered 4000 Philistines." But this first concert was but child's play when compared with more recent developments.

Glorification of Noise

From this first tentative effort of futurist musicians, Russolo the painter, evolved a yet more daring project—that of admitting all "noise" sounds (sounds that are considered to be unmusical) into the domain of music. Russolo issued his manifesto in the Spring of 1913. He tells us that the ancient world was a world of silence and that only in the nineteenth century, with the invention of machinery, was "noise" born. He says that to-day is the era of *Noise* and that it dominates all the sensibilities of men. His propaganda is *The Glorification of Noise*.

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tion of Noise. He points out to us that the world of all preceding generations was a very quiet world and that even nature goes her way but quietly. He

when all noise will have become music. He complains that our modern orchestra is a painfully limited affair, consisting, as it does, of instruments that are capable of producing only five different qualities of sound—stringed instruments that are either bowed or plucked, brass and wood wind and instruments of percussion. He thinks we must in our secret hearts be tired of these and that composers must surely be weary of seeking the new combinations of sound that may be drawn from so limited a choice of instruments. He urges us to open our ears to the music that the modern world of noise is playing to us. He speaks of the beauty of these "noise sounds." He suggests how they may be co-ordinated and applied to produce a new type of music, a music that will be

who care to look below the surface may find an inner and occult meaning in all geometrical designs. Gracefully she informed us that she would not dance nude, since though the human form is beautiful in repose, it is much enhanced by flowing draperies when in movement, and that her face would be veiled but only in order that a detail might not distract our attention from the contour of the whole line of expression.

Then—the curtain went up on a pitch black stage, two huge incense burners began to fume, a glowing geometrical design appeared, and the well-known resonant voice of De Max began to recite one of her love poems. When the poem was finished the emblem vanished, the music began (a not very interesting or ultra-modern composition by Roland-Manuel), the stage flooded with purple light, and Valentine de Saint-Point was discovered, dressed in a green petticoat, sitting cross-legged in the middle of the stage, ready to express in plastic form the spirit that had inspired her poem. The program comprised: Three love poems produced in this way, three atmospheric poems, danced to the music of Debussy and Erik Satie, author of "Flabby Preludes to a House Dog," whose last composition "Dried Embryos" produced so profound an impression when played by Jane Mortier at her recent recital at the Salle Pleyel), and finally three Poems of War, danced in a flood of red light to the music of Maurice Groeghans, by Mme. de Saint-Point in a warrior dress of chain armour and a helm crowned by flowing plumes of monstrous length.

The Audience Bewildered

And what impression did all this make?

First there was a wild revolt against the burning incense, the whole audience sneezed and coughed until a hurried attendant extinguished the fumes. Then—there was a little clapping after each dance, but scarcely more than politeness demanded. The pulse of the audience expressed sheer bewilderment. From their attitude one realized that they had come expecting to be amused, and that they had already indulged in many a hearty laugh at the expense of the music of the future, the futurist poets, and the futurist painters and sculptors. They were baffled and balked—I think they had come anticipating a good laugh at the futurist dancing.

But Valentine de Saint-Point was too simple and too beautiful to be laughed at—her effort was too sincere to be mocked and yet her performance was not entirely convincing. During certain moments of her dance, she touched something that was wholly beautiful and wholly new, at other moments she seemed to lose the thread of her inspiration and to dwindle into something that was almost childishly ineffective and inexpressive. But she was introducing her new ideas of the dance in public for the first time—and to create and perfect something new is a supremely difficult task. To criticise a new effort amounts almost to impertinence, for it is dismissing the result of months and even years of patient thought and experiment in one brief hour. So what I have said is not criticism, it is only the description of what I saw and how it impressed me, and I would like to add that it would give me great pleasure to see some more futurist dances in the near future. Methinks that they were born just one month too soon.

PARIS, December 20, 1913.

Moussorgski's "Boris Godounoff" has now been given in Budapest for the first time with great success.

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typical of the twentieth century, and of the advent of the futurists.

The Milan Concert

The manifesto was followed by a concert given August 11 at Milan. Four pieces were played on the new noise-making instruments. The program was as follows:

"The Awakening of the Capital," "Rendezvous of Autos and Aeroplanes," "Dinner on the Terrace of the Casino," and "Skirmish in the Oasis."

The instruments that took part comprised: Three groaners, two exploders, one thunderer, three whistlers, two rustlers, two gurglers, one shatterer, one scraper, one snorter.

As a footnote to the account of this remarkable concert we may read that in spite of the inexperience of some of the executants the ensemble playing was almost perfect throughout, and that the public was not only impressed but delighted by the beauty of the sounds that the musicians produced.

"Dances Idéistes"

Also we have been having some futurist dancing.

Valentine de Saint-Point, artist, poetess, dramatist, queen of the French futurists and grand-niece of the poet Lamartine, has just given us an afternoon pregnant with new sensations. To her dances she gives the name "Dances Idéistes." The art that is produced when music, poetry and the dance are combined, she calls "Métachoré."

In a short opening lecture, she explained to us that her dances were neither physical nor voluptuous, but wholly and entirely cerebral, that they spring from an idea or thought (hence the name), that she makes no effort to express either the rhythm of the music, or the letter of the poem that she is interpreting, but that she seeks the spirit that inspired both music and poem and interprets it in another form of art.

This type of dancing she believes to be the dancing of the future. She condemns utterly the use of dance steps or dance forms of the past in conjunction with modern music, and she alluded a little scathingly to Isadora Duncan and her application of Greek dances to the music of Chopin or Beethoven.

A Geometrical Basis

She then told us that her dances are based on geometrical forms, since geometry, the science of line, is the essence of plastic art, but she hinted that all those

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POSSIBLY nothing causes the modern piano instructor more worry and trouble than the selection of technical material for the development of his pupils' ability to cope with the matters which come up in standard piano music. The studies of Carl Czerny, unquestionably of musical worth and surely effective in producing the desired results, are unfortunately so "dry"—the term is used advisedly—that the present-day student is apt to lose interest in his work if he is required to practice these études daily.

To the aid of teachers Arthur P. Schmidt, the Boston publisher, comes with two volumes of studies by the distinguished Polish composer, Moritz Moszkowski. These are "Dexterity and Style," twenty studies in all the keys.*

M. Moszkowski is perhaps at his best when he writes for the piano. That is, he knows the possibilities of the instrument as he knows no other and he has accordingly been able to write technical exercises of great value. The studies are graded and are melodious; their nature is the kind that appeals to the earnest music-student and at the same time has distinct musical value for the interesting of the teacher. Piano teachers will find them of undeniable worth in their daily work and should include them among their regular pedagogic materials.

The volumes are issued in "Schmidt's Educational Series," a popular-priced edition which has been carefully prepared in excellent manner.

A PART-SONG for male voices *a cappella* that bids fair to equal in popularity "The Cavalier's Song" put forward last year by Reinold Werrenrath is his new "The Siesta" to a poem from the Spanish by William Cullen Bryant.†

Mr. Werrenrath is better known as a singer than as a composer. His music, however, has a charm that will gain it admirers also. There is a certain refraining from the obvious, a refinement of expression that is splendid; and Mr. Werrenrath will doubtless do more interesting songs as he goes on.

Suffice it to say that in this part-song he has written smoothly and tastefully for his medium of expression, employ-

* "DEXTERITY AND STYLE." Twenty Modern Studies for the Piano. By Moritz Moszkowski, Op. 91. Books I and II. Published by Arthur P. Schmidt, Boston, Mass. Price 75 cents each.

† "THE SIESTA." Part Song for Male Voices *a Capella*. By Reinold Werrenrath. Published by G. Schirmer, New York. Price 8 cents net.

ing simple but appropriate harmonies and achieving a distinctly creditable result. Few of our American concert singers can compete with him as an all-round musician.

The song is dedicated to Albert Rees Davis, conductor of the Singers' Club of Cleveland, O.

THE White-Smith house has in Francis Hendriks's *Valse Arabesque* for the piano acquired a brilliant *salon* piece which stands high in the list of pieces in the form by contemporary musicians.

Mr. Hendriks writes idiomatically for his instrument. The thematic material which is not in itself very distinguished is melodious and there is variety of treatment. In its harmonies the piece is sane enough, the composer coloring only here and there with a touch of modernism for the sake of being piquant.

Well-developed fingers and wrists will be required to play the work well, as it is by no means easy of execution.

"Thistle-Down" is the name of the song Charles Wakefield Cadman has written and inscribed to Yvonne de Tréville, the American coloratura soprano.

Mr. Cadman has written a gracefully melodic piece this time, free from banality, for the most part, and effective throughout. The voice part is difficult and lies quite high, making it possible only for those light soprano voices which are extremely well explored in the higher regions and which possess a degree of flexibility. Mr. Cadman is to be congratulated, particularly for not having entered the realm of the waltz-song on setting out to write a song for a lyric soprano.

TRANSCRIPTIONS have been dis-

cussed for many years by musicians, some holding that it is an inartistic thing to attempt to transfer a composition, originally conceived for a certain instrument, to another, and *vice versa*.

The modern consensus of opinion seems, however, to maintain that a good transcription is worth while. And it is indeed.

From the Ditson press comes a series of transcriptions of various songs, piano pieces, etc., set for the violin with piano accompaniment by Karl Rissland,§ a Boston composer, who is a member of the first violin section of the Boston Symphony Orchestra. Mr. Rissland has taken Debussy's now familiar Romance, Dvorak's "Songs My Mother Taught Me," Richard Strauss's "Träumerei, op. 9, No. 4," Hellmesberger's "Entr'acte Valse" and Carl Bohm's sentimental "Still as the Night." Just why this last composition has been deemed worthy of including in the set is not clear, for it is a song much despised by serious musicians.

Mr. Rissland has done his work splendidly, has not changed the character of the works in the process of transcription and has actually made them idiomatic of the violin in each case. Such things as the Debussy Romance should be eagerly seized by concert violinists, for Mr. Rissland has prepared them in a most effective manner.

‡ *Valse Arabesque*. For the Piano. By Francis Hendriks. Price 75 cents. "Thistle-Down." Song for a High Voice with Piano Accompaniment. By Charles Wakefield Cadman. Price 65 cents. Published by the White-Smith Music Publishing Company, Boston, Mass.

§ *TRANSCRIPTIONS FOR THE VIOLIN WITH PIANO ACCOMPANIMENT*. By Karl Rissland. Published by the Oliver Ditson Company, Boston, Mass.

THE publishing house of M. Witmark & Sons offers Part Two of easy foundation material for the piano called "Stepping-Stones to Music Land" by Katharine Garratt Skinner.|| There is a discussion of "Table Gymnastics" intended for finger position and hand shaping, "Tone Studies on Five Notes," etc. The various items are treated in a manner calculated to interest children and in doing so the author has showed her pedagogic sense. The bass clef is taken up in order and illustrated in a way that makes it easy to understand; then comes "Notation in Two Octaves" and "A Study in Transposing." Miss Skinner has used little verses, placing them above the musical staff. This method has been found valuable by many who write teaching material for young players, as it holds the attention of the child more securely than if the music were placed there alone.

Three new Witmark songs are Charles B. Blount's sacred song, "It Was for Me," Caro Roma's "Dear Little Hands" and Ernest R. Ball's "My Days Are in His Hands," also a sacred song with which a violin obbligato may be effectively employed.

A NEW and notable name comes out of France. It is the name of a composer, who in a single suite for the piano establishes himself as an individuality. He is Laurent Ceillier. From the Paris publishers, Durand, comes under one cover a group, "Prélude—Lude—Interlude—et Postlude" for the piano.||

The dedication on the title-page discloses the information that the composer is a pupil of M. Roger-Ducasse. Beyond that nothing is known about this Ceillier.

The Prélude is a big movement in A Minor, *Très lent et majestueux*, 3/2 time. From its powerful opening chords one is immediately filled with the breadth of the music, with its deeply penetrating call. There is variety in the movement too. With the Lude, *sans hâte*, G flat major, 3/4 time, a certain restful calm reveals itself. It is an entirely different kind of music from the first section, yet one might if one were careful, discern the hand of the composer in a few typical touches. As one gets to know this Lude, which is but a page in length, one wonders whether M. Ceillier has had the pleasure of acquainting himself with the music of our MacDowell. Surely here is MacDowellish writing if anywhere. Yet it may be but a coincidence.

The Interlude is *Tranquillement*, C Major, 6/8 time, and is notable for its rhythm. Almost as much as its rhythmic excellence must its uniquely contrived part-writing be praised, since it is conceived from a rather new standpoint. And best of all it "sounds" when played. The Postlude opens with effective passages. Its chief fault is a Mendelssohnian theme which has no place in M. Ceillier's music. And he insists on developing it, which makes matters worse and wastes much good time. Nevertheless there are thematic virtues in this final movement as well and its Bachian clo-

|| "STEPPING-STONES TO MUSIC LAND." For the Piano. By Katharine Garratt Skinner. Part Two. Price 50 cents. "It Was for Me." Sacred Song by Charles B. Blount. "Dear Little Hands." Song by Caro Roma. "My Days Are in His Hands." Sacred Song by Ernest R. Ball. Price 60 cents each. Published by M. Witmark & Sons, New York, Chicago, San Francisco.

¶ "PRÉLUDE—LUDÉ—INTERLUDE—POSTLUDE." For the Piano. By Laurent Ceillier. Published by A. Durand et Fils, Paris. Price 5 Fr. net.

ing section *très vite*, with noble passage work climaxed in three great measures *très lent*, brings to a close one of the finest new sets of pieces for the piano from the pen of any Frenchman in some time.

M. Ceillier is not consistently "ultra modern" in his harmonic scheme. Nor is he a formal iconoclast. Yet he is free, as French composers in 1913 usually are, in his kind of expression, controlled by a mental force. Effective pianistically in this music; and, what is most important, it speaks for the composer's virility, his possession of a manly, almost heroic musical language. His career will be viewed with interest.

* * *

A. DURAND ET FILS, the Paris publishers, have added two new pocket scores to their library of modern orchestral works.

These are Maurice Ravel's "Daphnis et Chloé"†† and Albert Roussel's "Le Festin de l'Araignée." The former is the second set of "Symphonic Fragments," which the French composer has put together for concert purposes from his ballet of the same name.

M. Roussel, following the same plan, has culled portions from his "ballet-pantomime." Both works are ultra-modern to the core and represent the latest word in orchestral writing. M. Ravel's score calls for more instruments than does that of his less known colleague, but they are along the same lines.

A. W. K.

†† "DAPHNIS ET CHLOÉ." Symphonic Fragments for Orchestra. By Maurice Ravel. "Le Festin de l'Araignée." Symphonic Fragments for Orchestra. By Albert Roussel, Op. 17. Miniature Scores. Published by A. Durand et Fils, Paris. Prices, 15 Fr. and 8 Fr. net respectively.

Bertram Shapleigh, an American composer who has long resided in England, has written the music for a comic opera, "Cousinchen," which is soon to be produced in Germany.

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ECHOES OF MUSIC ABROAD

Saint-Saëns Fires a Parting Shot at Albert Carré—Busoni the Most Daring of All Composers, Says One English Critic, While Schönberg Finds New Champion in Ernest Newman—Ernest von Dohnanyi Continues Striking While the Iron Is Hot in London—A Beethoven Festival for English Metropolis in April—Budapest Music Critics Protest

CAMILLE SAINT-SAËNS has had his little "differences" with Albert Carré during the latter's tenure of office as director of the Paris Opéra Comique. Now the story goes that when the dean of French composers heard of Mr. Carré's promotion from the Opéra Comique to the Comédie Française he sent him this terse message by wire: "You are pleased; so am I."

* * *

ARE American critics constitutionally antagonistic to the music of English composers? The London *Daily Telegraph* thinks so, and uses the generally unflattering tone of the New York reviews of Sir Edward Elgar's "Falstaff" as a peg on which to hang its complaint:

"Without considering the justice or otherwise of the notices penned of 'Falstaff,' it may be observed as a curious fact that the American Press all too frequently reveals an attitude antipathetic to music made in this country. There is no explaining that attitude. The fact remains that it is one which has often been adopted by transatlantic scribes toward English works, and their treatment of 'Falstaff' offers another case in point."

* * *

THE most daring of all composers, in theory, at least, is Ferruccio Busoni, according to Gerald Cumberland, who, in *Musical Opinion* lists the Italian pianist-composer and Claude Debussy and Arnold Schönberg as the three living composers who have been most original and persistent in their attempts to widen the scope of music. Busoni's tripartite scale may be, and, indeed, as yet certainly is, the dream of the visionary. The modern scale is, of course, composed of a series of full-tones and half-tones, neither "true" in themselves nor arranged in scientific order. For experimental purposes Busoni advocates the abandonment of this scale and the employment in its place of a scale composed entirely of mathematically correct tripartite tones—that is to say, each "whole" tone would be split up into three equal parts.

The only musical instruments in existence upon which it would be possible to play the new scale are the stringed instruments played with the bow; and the experiments already made in this direction have resulted in nothing save a series of sounds which did extraordinary violence to the human ear. Tripartite melodies bear no recognizable relation to melody as we know it to-day; precisely what tripartite harmony would sound like, only the ghoulishly imaginative, says the well-known English critic, can conceive.

But the adaptability of the human ear is such that it might quite conceivably accustom itself to tripartite tones and begin to take in them a delight more keen than is afforded by our modern system of whole tones and semitones. Certainly, the variety offered by thirds of tones, by two-thirds of tones and by whole tones, arranged melodically and combined in harmony, is endless.

But the weakness of Busoni's case, as Mr. Cumberland sees it, lies in the fact that Busoni proposes a deliberate revolution to those who are amply satisfied with the present *status quo*. "If Busoni's theories are to find supporters we must have many musicians in a condition of revolt against the scales now in use; but such musicians do not exist. There is still left in the scale of whole tones and semitones inexhaustible variety both of melody and harmony, and the new scale has no attraction save that of novelty. We may be intellectually curious about its musical possibilities, but we cannot yet feel their artistic necessity."

"Moreover, the practical difficulties in the way of abandoning a familiar scale

for one that is entirely new are apparently insuperable. Every musician now living, whether professional or amateur, would require to unlearn all the knowledge that he has acquired and begin once more the study of the elements of his art; the economic confusion ensuing upon this would be such as to make all organized music impossible and to induce a

writer, "are regret that this work should have remained in manuscript for thirteen years, and amazement that it should have been written by a young man of 26. Its general idiom, even to-day, is more advanced than that of any contemporary modern music; yet it was written three years before the 'Sinfonia Domestica' and six years before 'Salomé.' It is quite evident, then, that Schönberg's style is one wholly native to him."

Mr. Newman insists upon "the absolute sanity and sincerity of the mind that is revealed to us in the 'Gurre-Lieder,'" and he goes on to remark that "the expressive range of Schönberg's harmony is wider than that of any other German composer of our time." Indeed, he states confidently that "here is some of the very finest music of our generation, the work of a brain that is capable both of jeweled detail and of a mighty span of conception."

When New Yorkers hear the Flonzaley Quartet play Schönberg's Quartet in D

The five parts are designated March, Toccato, Pavane with Variations on a Theme of the Sixteenth Century, Pastoral and Introduction and Fugue.

* * *

PURE noise is the peculiar glory of the twentieth century, according to Signor Russolo, the painter who has anointed himself the special apostle of the Futurist School of Music, by exaggerated courtesy so-called. A few weeks ago, it will be recalled, these Futurist noise-gloryfiers had their innings in Milan with the performance of a "work" entitled "The Awakening of the Metropolis," in which the nineteen noise-producing instruments invented by Signor Russolo were allowed to run riot. After all, this is a field entirely distinct from music, and that this is so no further evidence is necessary than Russolo's self-confessed belief in the Art of Noise now published:

"Think of the surprising variety of noises—the thunder, the wind, cascades, rivers, leaves of trees, the trot of a horse, a carriage bumping on the road, the solemn white respiration of a town at night, all the noises made by cats and other domestic animals, the gurgling of gas and water in pipes, the borborygms and the rattle of motors, the palpitations of valves, the come-and-go of pistons, the strident cries of steam saws, the sonorous jolting of trams on the rails, the cracking of whips, the flapping of flags. Although the characteristic of noise is to recall us brutally to life, the art of noise ought not to be limited to a simple imitative reproduction."

"The art of noises derives its main emotional power from the special acoustic pleasure that the inspiration of the artist will obtain by the combination of noises. The variety of noises is infinite. We possess to-day more than a thousand different machines, each with its distinctive noise. With the incessant multiplication of new machines we shall some day be able to distinguish ten, twenty, or thirty thousand different noises."

To all of which the *Musical News* makes apt rejoinder: "There is a particular kind of religious person who insists that hell is not a future, but a present state. Signor Russolo seems anxious to prove the truth of this tenet. If he succeeds he will undoubtedly add a new joy to dying."

* * *

BUDAPEST'S music critics object to being included indiscriminately among the representatives of the press whom the Royal theaters of the Hungarian city find it diplomatic to keep in an amiable frame of mind by means of official compensation.

Speaking of the low esteem in which musical and dramatic criticism is held in most parts of Europe, *Le Guide Musical* says, "Without mentioning the incompetence too often shown by the most representative members of the Press, the newspapers are suspected of venality since they have introduced into Europe the deplorable American customs in journalistic matters." Of course, this country must be given the blame—but then it is big enough to bear it. "This suspicion has just shown itself in Hungary. Baron Baufly, the Intendant-General of the Royal Theaters in Hungary, has just declared that he is compelled every year to put in the budget of Hungarian theaters a sum of \$10,000 under the heading 'Subventions to the Press.'"

And now, it appears, the Budapest Association of Music Critics intends to lodge a complaint against this "calumnious assertion."

* * *

CHRISTIAN SINDING, the Scandinavian composer, known hitherto only as a composer of songs and orchestral, piano and chamber music, has now completed an opera upon which he has been expending his energies for some time, and "The Sacred Mountain" is to have its *première* at the Dessau Court Opera at Easter. The new work, the text of which is from the pen of Dora Duncker, the Berlin novelist, deals with the struggles of a monk of the sacred Mount Athos to keep his vow of eternal chastity. His fellow-monks finally recognize the

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

purity of his love and he is granted absolution.

"Mona Lisa," the new opera Max von Schillings, the Stuttgart General Musical Director, is writing, is to have its *première* at the Stuttgart Court Opera early in the Autumn. The story plays in Florence in the year 1492. In this case, too, a woman novelist has provided the text. Beatrice von Vay-Doosky, of Vienna, is Schillings's associate.

* * *

SPECIAL short festivals devoted to one or perhaps two composers, a growingly popular institution in Germany, are spreading now to England. During the week of April 20th London is to have a Beethoven Festival at which the complete cycle of symphonies, the violin concerto and the five pianoforte concertos written by the immortal master of Bonn, as well as the great "Missa Solemnis" and some of the songs, will be given. It is rather hard on the shade of the said immortal master of Bonn that his two earliest concertos for piano should be trotted out now under such ceremonious auspices, for the C major and B flat works are in their proper element only in the class-room.

Four pianists have been engaged—Max Pauer, Frederic Lamond, Ernst von Dohnanyi and Arthur Rubinstein, each one of whom has made one visit to this country. Efrem Zimbalist is to play the violin concerto, while the singers will be Elena Gerhardt, Tilly Koenen, Ada Forrest, Paul Reimers and Anton van Rooy. The London Symphony Orchestra is to be the instrumental body, the Leeds Philharmonic Chorus of 200 voices will be used for the choral work and the festival conductor will be Henri Ver-

brugghen, a Belgian accredited with much temperamental fire and vitality.

* * *

THERE has just been discovered and published in Germany a testimonial written by Johann Sebastian Bach for one of his pupils. And inasmuch as that pupil became a musician of considerable prominence in his day—Johann Ludwig Krebs—it is of some importance. Krebs attended the Thomas-Schule in Leipsic in 1726, when he was thirteen years old, and the testimonial Bach gave him when he left reads thus, according to the *Musical News*:

"The bearer of this document, Johann Ludwig Krebs, who is well known to me, desires me to help him in becoming known by a certificate having reference to his career at our school. Far from wishing to refuse him that, I am, on the contrary, convinced that he deserves to become favorably known. I would say that in all that concerns music, that is, the clavier, the violin, the lute, and also composition, he is undoubtedly sufficiently experienced to be able to attain to such a consummation. The experience of each day will likewise enable him to add to his acquirements. I wish him God's help at all stages of his career, and recommend him most warmly. Leipzig, August 24th, 1735, Johann Sebastian Bach, Director *Musicae*."

* * *

SIX Italian cities will hear "Parsifal" this season. Milan's La Scala led off with a production under the musical direction of Tullio Serafin and the stage direction of Anton Fuchs of Munich. The other opera houses that are to fall in line are the Costanzi in Rome, the Communale in Bologna, the Regio in Turin, the Carlo Felice in Genoa and the Massimo in Palermo. J. L. H.

"You hush, or I'll spank you!" At this the audience laughed heartily. Looking archly at them, and no doubt thinking of her own well-mothered brood she said: "O, maybe you don't think I can do it! I know how!"

That audience was "for her," throughout the concert. The human touch, followed by the Schumann touch, had made the occasion a brilliant success.

PUCCINI DENIES RUMOR

Has No Present Intention of Setting "Darling of Gods" to Music

LONDON, Jan. 15.—Giacomo Puccini is now in London and it is said will attend the revival by Sir Herbert Tree next Saturday of "The Darling of the Gods," which was first produced in 1902 in New York by David Belasco. There is a report that Puccini expects to write an opera around this play as he has around two other Belasco productions, "Madama Butterfly" and "The Girl of the Golden West," and it is generally agreed that "The Darling of the Gods" would lend itself readily to operatic treatment.

But Puccini himself denies that he has any present intention of setting this work to music. He declares that he is in London "waiting for a new emotion which may give me some ideas."

Thayer Songs Given Hearing in Brooklyn Tonkünstler Concert

The Tonkünstler Society, which enrolls many prominent musicians, gave another of its enjoyable concerts at Memorial Hall, Brooklyn, on January 6. A group of songs by William Armour Thayer, the Brooklyn composer, were sung by Winifred Adele Marshall, soprano, including "Songs of Nature," from manuscript: "Nature's Promise" (first time), "June," "The Cloister" and "The Flutes of Spring." Mr. Thayer accompanied at the piano. Others who

participated in the program were Gustav O. Hornberger, Walther Haan, William H. Barber, Louis Mollenhauer, David H. Schmidt, Jr., Louis Mollenhauer, Jr., William H. Specht, Henry Mollenhauer, Ernest N. Doring, Jr., and Arthur Severn, cello.

G. C. T.

BARSTOW-ELVYN PROGRAM FINDS BUFFALO'S FAVOR

Mmes. Chilson-Ohrman and Oncken Warmly Applauded at Chromatic Club Concert

BUFFALO, Jan. 12.—Under the local management of Mrs. William H. Boughton, Vera Barstow, violinist and Myrtle Elvyn, pianist, gave a concert in the Hotel Statler ballroom January 5 before a good-sized audience. This was the first appearance here of Miss Barstow and she made an excellent impression. She is abundantly gifted and for so youthful a player, she has an excellent technical command of the violin. Another trait which augurs well for her artistic future is the predominating note of sincerity evidenced throughout all her playing. Miss Elvyn has made perceptible artistic advance since she last played here. Her playing now reveals a happy combination of the virile and poetic and she was listened to with distinct pleasure. It is rare to hear on the same program two young women so generously endowed and the applause that greeted their efforts was hearty and spontaneous. Many encores were demanded and given. Harold Smith gave excellent account of himself as accompanist for Miss Barstow.

The artist's concert given by the Chromatic Club Saturday afternoon, January 10, at the Twentieth Century Club, presented Mrs. Chilson-Ohrman, soprano, of Chicago and Mme. Oncken, pianist, of this city. The singer was warmly applauded for her artistic rendition of groups of songs, sung in German, French and English. William J. Gomph at the piano gave the singer fine support. The playing of Mrs. Oncken, always a reliable musician, was excellent, particularly in the Sibelius and Palmgren numbers which were played *con amore*, these two composers being her compatriots. F. H. H.

To Celebrate Centennial of "Star Spangled Banner"

Mayor James H. Preston, of Baltimore, invited Mayor John P. Mitchel, of New York, last Monday to attend the one hundredth anniversary celebration of the writing of the "Star Spangled Banner" by Francis Scott Key at Baltimore on September 12, 1914. Mayor Mitchel accepted the invitation conditionally as he said he might be on his vacation at the time. Mayor Preston stated that President Wilson, ex-President Taft, ex-President Roosevelt and Andrew Carnegie had all accepted invitations to attend the ceremonies. The Governors of the fifteen States which comprised the Union in 1814 will be present also, he said. The celebration is to begin on September 7 and last until September 12.

An interesting feature of the fifth rehearsal of the University Glee Club, given recently in the Butler Hospital, Providence, was an arrangement of Dvorak's "Humoresque" by E. Kernser, a member of the club, as a lullaby, which was given with fine balance of tone and shading. The club was assisted by Alice M. Totten, cellist, and Lillian Watson and Hugh F. MacCall, accompanists. Berrick Schloss conducted.

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ARIONS HAVE "WIENER ABEND"

Pleasing Artists and Club's Orchestra and Chorus Warmly Greeted

An enthusiastic audience attended a "Wiener Komponisten-Abend" given by the Arion Club at the home of that society on Sunday evening, January 18. The soloists were Vera Barstow, violinist, and Florence Loeb, contralto, while the services of the Arion's orchestra and chorus were enlisted to distinct advantage.

Miss Barstow was heard in works by Beethoven and Schubert and her interpretation of the former's F Major Romance was replete with evidences of technical grasp and artistic reserve. Miss Loeb made a strong appeal in songs by Brahms and Hugo Wolf and disclosed a voice of considerable range and color. The orchestra directed by Richard Trunk did fine work in Mozart's "Marriage of Figaro" Overture and the chorus, also under Mr. Trunk's baton, was heard to advantage in works by Haydn, Beethoven and Kremer. The able accompanists were Harold Smith for Miss Barstow and Charles Schaefer for Miss Loeb. B. R.

Huge Audience Applauds Melba and Kubelik in Omaha

OMAHA, NEB., Jan. 17.—The Melba-Kubelik-Burke combination appeared in Omaha on January 12 under the management of Evelyn Hopper before an audience of music lovers which came not only from the city but from many outlying towns and overflowed the vast auditorium. Mme. Melba's best work was done in the aria "Addio" from "La Bohème," although in the Mad Scene from "Lucia" the brilliancy of her coloratura was wonderfully displayed and an opportunity was given to hear the exquisite flute playing of Marcel Moyes. Mr. Kubelik awakened great enthusiasm. The intellectuality and poise of his playing show the real strength of the man—his ability to appeal without resorting to sentimentality. Edmund Burke, baritone, made a good impression and Gabriel Lapierre's accompanying left nothing to be desired. Mme. Melba endeared herself still further to the local public by making a substantial contribution to charity during her stay here. E. L. W.

Opera Excerpts in Century's Sunday Concert

Operatic was the concert program at the Century Opera House last Sunday night, even to the orchestral numbers, which included such modern works as the Prelude to the third act of Victor Herbert's "Natoma" and the Waltzes from "Rosenkavalier." Walter Wheatley added "I Sing Thee Songs of Araby" after his effective "Ridi Pagliacci." Lois Ewel varied the program by singing three plantation songs, among them the Sidney Homer "Banjo Song." Louis Kreidler's brilliant "Eri tu" from "The Masked Ball" won him an encore, and Alfred Kaufman was another Century principal who scored a success. Mary Carson sang the "Bell Song" from "Lakmé," and Irene Langford was a newcomer on this stage.

Second Half of Maud Powell's Concert Season

The second half of Maud Powell's season began on Friday, January 16, when she played at the Peabody Institute in Baltimore to a capacity house. The remainder of this month will be taken up playing through Florida. She then goes to Texas for a second visit this season, traveling by way of Alabama, Mississippi and Louisiana, playing in each State.

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OSCAR SEAGLE GIVES DELIGHTFUL RECITAL

First New York Appearance of Season for the Distinguished American Baritone

Oscar Seagle, the American baritone, is one of those singers whose reappearance is always a pleasurable event and whose work invariably commands widespread interest in spite of the surfeit of concerts during the New York season. A very large audience and an effusively enthusiastic one greeted him at his first local recital of the Winter in Aeolian Hall on Tuesday afternoon of last week. A repetition of several numbers was insisted upon, while various extras were also asked and accorded.

Aspirants to vocal honors can find few models more worthy of careful study and serious contemplation than Mr. Seagle. For apart from the fact that he possesses a voice of much beauty, if not of great body, his handling of it is in practically every respect an unbounded delight to the connoisseur. If his teacher, Jean de Reszke, had done nothing more in the sphere of vocal instruction than to turn forth a pupil of this caliber he could still feel justifiably proud of his achievement.

But Mr. Seagle does much more than use his voice correctly. He sings interestingly and artistically and commands respect for his delivery of songs even if in those of a particular type he does not sound their greatest poetic depths—as in Schumann and Brahms. This is not to imply that he is deficient in emotional qualifications. One noted these in a number of his offerings—in Chausson's splendid "Colibri," in Pala-dilhe's "Psyche" and several others. But he charms infallibly by delicacy, subtlety and finesse of detail. His two opening arias by Bach and Bononcini did not suit his style to material advantage but with a lovely old French "Musette" and "Tambourin" he stepped forthwith into his element. The first of these—deliciously sung—was redemanded.

In addition to the Chausson number Debussy's fine "Recueillement" and Rim-

sky-Korsakoff's "Rossignols" were the distinctive features of his second group of songs. There were, furthermore, songs by Schumann, Brahms, Novak, Dvorak, John Carpenter, Marshall Kernochan and Carl Busch. The American numbers were effectively handled on the whole.

Mr. Seagle's accompaniments were very well played by Yves Nat, who was likewise heard to advantage in several solo numbers, including Schumann's "Symphonic Studies" and pieces by Fauré and Moszkowski. H. F. P.

Other comments on Mr. Seagle's recitals:

His baritone voice has an unusually beautiful quality, exceptional power and sonority, a timbre of an extremely sympathetic kind. To his remarkable natural gifts he has added the fine training which gives him all technical command of his resources, an unerring control.—Mr. Aldrich in *The Times*.

The singer possesses an uncommonly good and finely resonant voice, a sense of tone

OSCAR SEAGLE



Oscar Seagle, Baritone, Who Appeared in Recital Last Week

color and technical mastery. —Mr. Halperson in *Staats-Zeitung*.

His emission of tone is admirable. He controls vocal sound with skill, and understands the value of color to an uncommon degree. Furthermore, he can manage dynamics excellently, and his nuance is in general delicate and elastic.—Mr. Henderson in *The Sun*.

Something of the voice and manner of Jean de Reszke, if not the prophet's mantle of the great romantic tenor, has passed to his pupil, Oscar Seagle.—Mr. Chase in the *Evening Sun*.

MME. EDVINA REVEALS ARTISTRY TO BOSTON'S OPERA AUDIENCES

ENGLISH singers are not frequently encountered upon the opera stages of America, but Marie Louise Edvina is one operatic personage in this country who has reflected especial honor upon her native England. Mme. Edvina has sung a variety of rôles at the Boston Opera House with distinguished success. In her recent impersonation of *Tosca* she registered a particularly gratifying triumph, both for the beauty of tone which she preserved throughout the melodrama

matic action and for her many effective dramatic touches.

Marguerite in "Faust" is another rôle in which she has contributed much to the glamour of the Boston season. Her *Maliella* in "The Jewels of the Madonna" is a further masterpiece in her gallery of operatic impersonations. In the two latter rôles Mme. Edvina is depicted in the Art Supplement which accompanies this issue of MUSICAL AMERICA. *Louise* and *Mélisande* are two other parts in which the soprano has been happily revealed to Boston opera-goers.

ADVANCE FOR YOUNG PIANIST

David Sapirstein Shows Artistic Progress in His Recital

New York concertgoers, on January 18, had no less than six concerts from which to choose, but those who decided to hear David Sapirstein, pianist, at the Princess Theater, were far from disappointed. Mr. Sapirstein proved himself to be a serious artist in the first of his series of four Sunday concerts to be given at the Princess, and he showed remarkable improvement since his New York début last year, especially insofar as brilliancy and beauty of tone were concerned.

He opened his program with a Bach Prelude and Fugue in G minor, followed by two of the same composer's Two-Part Inventions, the E and F major. Next came the Beethoven D Minor Sonata, op. 31, No. 2, followed by Five Etudes, a Ballade, a Nocturne and a Scherzo of

Chopin. Ravel's "Jeux d'Eau" was so much applauded that he played it twice, and he closed his performance with Liszt's E Major Polonaise, augmented by a cadenza by Ferruccio Busoni. Especially remarkable was this young pianist's advance in technic and warmth of expression on this occasion.

Popular Artists in Notable "Messiah" at Kenosha, Wis.

KENOSHA, Wis., Jan. 12.—The most notable event of the year in Kenosha musical circles took place on Thursday evening, when the Kenosha Choral Society, under the able direction of William H. Knapp, presented Handel's oratorio, "The Messiah." The society was assisted admirably by the following artists: Mrs. Marie Sidenius, soprano; Mrs. Rose Lutiger Gannon, contralto; Herman Barnard, tenor, and Arthur Middleton, bass, with Helen Gebhart accompanist, and supported by the Bach Symphony Orchestra from Milwaukee.

GERARDY IN RECITAL WITH ALICE NIELSEN

Soprano and 'Cellist Give Pleasure to Sunday Audience in New York

Alice Nielsen, the soprano, and Jean Gerardy, 'cellist, were heard in a joint recital at Carnegie Hall, New York, last Sunday afternoon and a gathering of respectable dimensions responded to their efforts very heartily. Miss Nielsen's offerings covered a variety of styles. They began with Handel's "Care Selve" and Mozart's "Deh vieni non tardar," and ended with Leoni's "Leaves and the Wind" and Breuer's "Fairy Pipers." Between these extremes one heard Schubert's "Du bist die Ruh," Liszt's "Loreley," Brahms's "Wiegenlied" and "Botschaft" and songs of greater or lesser worth by Sinding, Sjögren, Duparc, Bemberg, Parker and Spross. Several numbers were redemanded.

It is in songs of a more sustained lyrical mood—such as Schubert's "Du bist die Ruh" and Brahms's "Cradle Song"—that Miss Nielsen gives the best vocal account of herself. The dramatic stress of Liszt's "Loreley" is much less congenial to her powers. Much of her singing last Sunday was delightful in sheer purity of tonal effect and beauty of legato. Her intonation, too, was constantly sure. Unfortunately Miss Nielsen is less successful when it becomes a question of setting forth the poetic content and emotional significance of a song when its sentiment is deep-seated. Such a matter as the Brahms "Wiegenlied" was charmingly disposed of, but the singer did not realize the wonderful possibilities of Liszt's superb master song. Nor does she command all of that breadth, that "grand style" needed for such music as Handel's "Care Selve."

Mr. Gerardy played Boellmann's inevitable and eternal "Variations Symphoniques," Bruch's "Kol Nidrei," a Boccherini "Suite" and short pieces by Bach, Schumann and Davidoff. He played them superbly, with distinction, polish, poetry and technical virtuosity. Tonally his performances were notably beautiful, barring a certain quality of readiness on the A string. The 'cellist was accompanied by Arthur Rosenstein, while Charles Strongy officiated at the piano for Miss Nielsen and to better purpose.

H. F. P.

FLONZALEYS IN PITTSBURGH

Quartet in Characteristic Program—\$1,000 Bequest to Mozart Club

PITTSBURGH, Jan. 20.—A splendid audience attended the fourth concert of the series of the Pittsburgh Art Society season last Friday night at Carnegie Music Hall to hear the ever-welcome Flonzaley Quartet. The performance was characteristic of the musicianship of this organization. A new work by Emanuel Moor, for unaccompanied violin and 'cello, was given a most excellent performance by Messrs. Pochon and d'Archambeau.

When the will of Mary Semple, of the North Side, was read a few days ago, it was found that she had bequeathed \$1,000 to the Mozart Club, of Pittsburgh, without specifying how the money was to be used. It will probably form the nucleus of an endowment fund for that organization. Although the club is thirty-six years old, this is the first time in its history that any member ever left it a cent. Miss Semple was an enthusiastic worker for the organization, and attended every concert of the club from 1884 down to the day of her death, which took place recently.

E. C. S.

Emilio de GOGORZA
Baritone
Management:
Antonia Sawyer, 1425 Broadway, New York

JAN SICKESZ

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MUSICAL AMERICA'S OPEN FORUM

Moral Code Different in Europe, Says
New York Teacher

To the Editor of MUSICAL AMERICA:

It seems to me that Mr. John C. Freund's campaign for betterment in musical conditions cannot help but bring more ideal conditions for the vocal student, as there is such a crying demand for such betterment. I have taught singing in New York City for many years and I have come into contact, either personally or by correspondence, with nearly all singing teachers, and could disclose some disgraceful conditions. I merely want to state, however, that the American teacher is the cleanest-thinking teacher in the world. This does not only mean the American born, but every one who has imbibed the American spirit of honoring the other sex and of clean integrity in all dealings. The word, "honor," seems to have two entirely different meanings to foreigners and Americans.

You want concrete cases—Miss B. B. of Brooklyn came to me one day, after having sung for a teacher just establishing himself there, and told me that upon telling him that she had no money to pay for lessons, he said with his hands on her shoulders, looking straight into her eyes: "You and I will find some way by which you can pay me."

Case No. 2—A girl of sixteen was brought by her sister to my studio. I learned that a term had been paid for in advance, with a certain teacher, and two lessons had been taken, and the poor little girl refused to go a third time, the sister saying that the girl was in a terrible state of nervousness about going there alone but that this man would not allow any one present while teaching. The girl confessed that the teacher had taken undue liberties while teaching her to breathe correctly. The sister had brought her to me to ask whether, in order to learn singing, it was necessary to submit to such indignities.

A foreign teacher, well-known, who prides himself on his strict sense of correctness, told my husband that he does not make a practice of taking advantage of a pupil, because, as he said, "When one starts to make to love to them, they generally stop paying." That is typical of the sense of honor of many foreign teachers. We may well say that the time has come when America must take the lead for decency's sake.

TEACHER OF SINGING.

New York, Jan. 19, 1914.

What Happened to These American Girls in Milan

To the Editor of MUSICAL AMERICA:

I have read with much interest Frank King Clark's letter in MUSICAL AMERICA of January 3, also your reply, and I cannot refrain from congratulating you upon the stand you have taken.

Several years ago I chaperoned my daughter and a pupil to Italy for the purpose of operatic study, and I know that the conditions there have not been in any way exaggerated by you.

The enclosed clipping will show you that one of my girls did succeed in gaining recognition, but she was not alone, could speak Italian and German and was not dependent upon the salary paid her. In her case the managers and newspapers were kind and just, but the conditions were all in her favor, as she was under the special protection of the American Consul at Milan, Colonel James Dunning, and his estimable wife, who, in many ways, were of great assistance to her as well as the rest of our party.

While in Milan we knew of several American girls whose conditions were not only as bad as you stated, but worse.

They were not only living in disreputable pensions, but some were in wretchedly poor, ill-ventilated rooms, where they slept, practised and cooked their own cheap food, struggling to retain their self-respect, which was about all that was left them.

Colonel Dunning asked me to use all my influence to prevent our girls from facing such conditions, and I am glad to add my protest.

The American girl who can go to Europe properly chaperoned and with the necessary amount of money may succeed in making a career, provided, of course, that she has the voice, training and intelligence necessary, but where one succeeds many fail, and too proud to return home and acknowledge their failure they fall into the snares set for them and their downward course begins.

Yours sincerely,

MRS. EDWARD ALDEN BEALS.

715 Johnson Street,

Portland, Ore., Jan. 12, 1914.

Thinks Campaign Is Necessary

To the Editor of MUSICAL AMERICA:

I have read with great interest interviews with artists in MUSICAL AMERICA warning American music students against study in Europe. I quite believe the necessity for such a campaign. I have heard the most abominable stories of the sufferings and shame of girl students in European cities. My own experience conclusively proves, however, that there is no such danger lurking for healthy-minded members of my sex who choose to improve their musical education in Paris, as I have done.

I came to Paris from London at an early age and shared an apartment with a girl friend. I began my vocal studies with a French "lady professor" whose husband was the director of a casino orchestra. I worked with her for two years and at the end of that time I accepted a small engagement to sing at a boulevard café in order to make ends meet. About six months later, in the following Summer, I sang at numerous music-halls and casinos at obscure watering places. Happily, things have improved for me since those days. But I wish to say that during the whole of the period when I studied and accepted puny engagements which barely paid my petty cash expenses I never had a single unpleasant experience which would have proved a source of temptation to any girl with an ounce of character in her soul.

"Conditions are different abroad," it has been reiterated again and again. That is quite true as regards French-women, but I am equally certain that English and American girls are as much respected in Paris as anywhere. French people are so well acquainted with English and American conditions that it no longer astonishes them to see natives of these countries leading the same life as they would at home. And the habits of English-speaking countries in this respect are beginning to be extensively imitated by Parisians themselves, the poor hen-cooped French girl being allowed considerable more liberty nowadays than was the case even five or six years ago. Everyone who has lived in Paris for any length of time will testify to this as being correct, and the Americans passing through the city in the course of a holiday are utterly unable to realize what these much talked of "conditions" are really like. Surely those of us who have lived here and put these "conditions" to the test ought to know best."

My contention is that the American girl student who will succumb to the temptations of Paris (for I do not deny that there are temptations) will just as

easily fall in her own country. But this is no reason for dissuading those who have really made up their minds to study here. Paris is possibly richer in self-supporting institutions where young students can live and work at reasonable terms than any other city of this continent. These hotels do a wonderful work. But they are not patronized by the American girl of loose morals, of which class there are, of course, representatives in Paris as in America. But I repeat that for the girls with a sound moral upbringing there is no danger in Paris. As for those belonging to the other category, does not the fundamental trouble lie at home? SOPRANO.

Paris, France, January 8, 1914.

Sees No Danger for the Normal, Self-Respecting Student

To the Editor of MUSICAL AMERICA:

Having read with interest the opinions expressed by Mme. Gluck, Mr. Damrosch and others, on the subject of American girls studying abroad, the last article by Mr. Philips makes it impossible for me to remain silent any longer.

An experience of four years' operatic study spent in Berlin and Munich justifies, I think, some conviction of knowledge of existing conditions. I did not go alone, but the relative who accompanied me only remained the first year, until I had to some extent mastered the language and made many acquaintances and a few friends. During those four years of study among music students in *pension* life only one case came within my knowledge of a girl's life being ruined, and that, I regret to say of my countryman, was by an American man. The girl in question was only seventeen, unsophisticated and impulsive, and I cannot conceive what madness in her Western people led them to send her alone and unprotected to a strange land.

If the other three girls were of the same caliber as the first Mr. Philips cited I think it is safe to infer that their "finale" would have been the same in any city. One such lesson would teach any self-respecting girl not only never to put herself within the possibility of a repetition, but to impress upon the cad masquerading as a vocal instructor that American girls are not to be insulted with impunity.

The fact remains—a well-balanced, normal girl of ordinary self-respect and strength of character is safe in any city, barring absolutely criminal attempts upon her. It is a dreadful injustice to such girls that the public, and, above all, the girls' families, should be brought to believe that they have been, or will be, inevitably sullied in the pursuit of their earnest ambition. Of course few girls under twenty have attained their poise, and so it is wise to study as near home as possible, until the acquiring of languages and stage routine make the foreign experience necessary. That necessity will continue to exist until we have opera only in English and operas in all of our big towns. I. L. GARDINER.

Woodbury, L. I.

Test Questions for Singing Teachers

To the Editor of MUSICAL AMERICA:

I have read with interest your articles relative to the weeding out of "fake" singing teachers. As a singer and teacher of many years' experience may I add my opinion to those already expressed in your columns.

It will be a difficult task to formulate a list of test questions to be put to the applicant for a certificate of competency to instruct in singing. But I think it can be done—and the first questions should be, "Are you a singer of experience—how long—when and where—at what age did you begin study, and who were your teachers?" "What is tone—what is temperament—can you play the piano and read at sight?" If the applicant cannot answer these questions to the satisfaction of a competent committee and further sing an aria with true musical understanding, no certificate of competency should be granted.

There are many demands made upon the teacher. She must be a physician, psychologist, physical culturist, friend, adviser, as well as singing teacher. She must understand moods, must be able to develop the spiritual, the inner soul, must fire the mind with ambitions for the best, must be comforter in times of discouragement, must advise as to diet and rule as to health, must be able to answer a million questions as to why tones are nasal, hard, throaty, "mushy," unpleasant. Must undo the work of nature or previous faulty instruction or

assist the work of nature when it is not interfered with by nasal growths or diseased tonsils.

Tone is controlled breath focussed against bonal structure. In order to have tone there must be plenty of air in the lungs—the deeper the breath the more beautiful the tone. If the human head consisted of flesh entirely there would be no singers. The oral and nasal cavities having bone walls, the thin layer of skin over the face and head does not interfere with the vibrations. Therefore, when the air held under control in the lung cells is expelled by the pressure of the diaphragm and the muscles of the thorax and is focussed into one of the cavities mentioned tone is produced, the quality of which is influenced by the shape and position of throat, mouth and muscles connected. There are many factors influencing tone, but prominence may be given to the deep breath, steady diaphragm, relaxed jaw and exposed teeth as the more important. When all this is realized the teacher has grasped the fundamental principles of the art of singing. Along with these principles the singing teacher must understand the purpose of life in its noblest meaning and be in accord with the true and good or will fail in the most important element in tone development. With best wishes for your success,

GRACE SEAVEY TOWERS.

Seattle, January 10, 1914.

Regarding the Beethoven Orchestral Association of Memphis

To the Editor of MUSICAL AMERICA:

In the Memphis correspondence in MUSICAL AMERICA of December 20 appeared a mistake which please allow me to correct. It was stated that the Beethoven Orchestral Association is composed of members of the Memphis Symphony Orchestra Association. No member of this association is a member of the orchestra. In fact, no musician is a member of our organization. The idea in forming the association of citizens who had no connection with musical enterprises was to impress upon the public that our purposes were entirely disinterested and through public spirit. The mistake arose from the fact that many members of the Beethoven Orchestral Association are musicians who were employed by the Memphis Symphony Orchestra Association. This association spent some \$20,000 upon organizing, rehearsing and training the Memphis musicians for an orchestra during the past five years. No member received one cent of remuneration.

AUGUSTA SEMMES,
Manager Memphis Symphony
Orchestra Association.

Channing Ellery Is an American

To the Editor of MUSICAL AMERICA:

Since accuracy of statement is a point of pride with your Mephisto—and justifiably so, I believe—I inquire if he is not much mistaken in referring to Mr. Channing Ellery as an "Englishman, or of English descent."

Was not one of his forefathers William Ellery, a signer of the Declaration of Independence? Another distinguished relative, if I mistake not, was the Rev. Dr. William Ellery Channing.

I cordially approve all you say about Mr. Ellery's splendid band and about his highly important part in the tremendous labor of uplifting our U. S. musically.

Of course, if he were an Englishman, it would be nothing to his discredit, but since he is an American (to the best of my knowledge and belief) and an honor and ornament to his country, let's patriotically claim him and write him down (and up) as an American.

Yours truly,

W. F. LINK, M. D.
703 Empire Building,
Knoxville, Tenn., January 13, 1914.

Lydia Lipkowska and George Baklaff recently made a successful guest appearance at the New Opera in Hamburg in Thomas's "Hamlet."

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Thinks Century Opera Is Entitled to More Cordial Support of Press

Louis Kreidler, a Leading Baritone, Holds that Public and Critics in Passing Judgment Do Not Consider the Magnitude of the Task Facing the Managers of This Project. An American Born and American Trained Singer

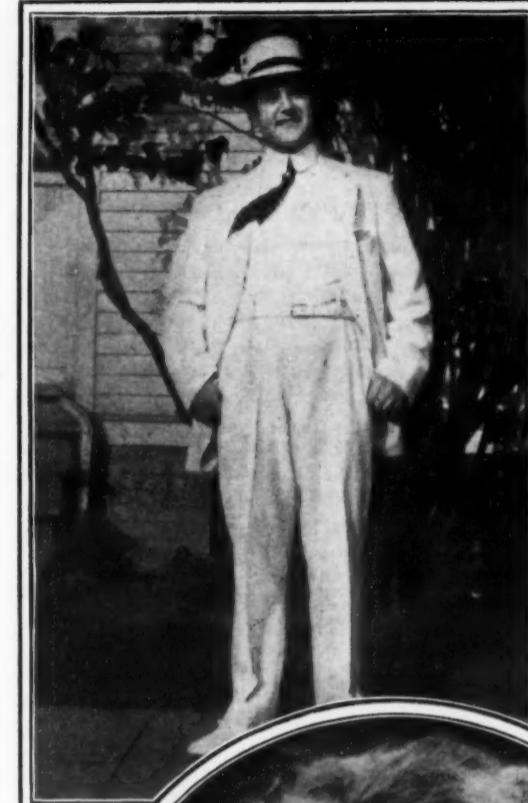
"THE Century Opera Company should receive more encouragement from the press, not merely because it is the only opening for the home-trained singer but also because there is no doubt that if nurtured and fostered carefully it will eventually grow into something fully worthy of the American people." Thus did Louis Kreidler, leading baritone of the Century Opera Company, express himself when seen at his studio in the Hotel Markwell by a representative of *MUSICAL AMERICA*.

"Neither the critics nor the public realize what a gigantic task the management have undertaken and they do not consider this point in judging," continued Mr. Kreidler. "In the face of a host of handicaps and continually confronted by the inevitable 'new rôle,' the singers have acquitted themselves admirably and the orchestra has almost invariably played well. Common sense cries out that we should not be judged by Metropolitan Opera standards! If the press and the public only knew how hard the whole company works for success and how difficult it is to achieve gratifying results, we would be appreciated a great deal more than we are at present."

Typically American is Louis Kreidler. Tall and ascetic in appearance, active and consumingly ambitious, he speaks with conviction and sincerity. One readily anticipated his later remarks on the subject of vocal training after learning that the baritone's musical education has been acquired solely in this country. In many respects his case has been an exceptional one, as he entered upon his vocal studies at the age of twenty-six and has been uniformly successful up to the present time. He feels that this refutes, in a measure, the popular idea that vocal training must be started at an early age. And he possesses confirmed faith in the worthiness of American teachers and in their ability to cope with the problem of thoroughly training this country's musical aspirants.

"The talk about European 'atmosphere' and 'finish' is bosh," declared Mr.

Kreidler. "During some weeks of the season New York offers as many as thirty musical events of no little im-



portance. Here, in one week, is enough 'atmosphere' for any student." Asked for his opinion as to the advisability and safety of sending our young girls abroad to study, Mr. Kreidler had but little to say. "I have not given the subject very much thought, although I have read some of Mr. Freud's views upon the subject. For the main part I quite agree with him in that I believe it to be altogether unnecessary to send our young girls abroad. As for its being dangerous, that is another matter," he said, with a shrug and a smile. "Certainly it is fairly safe provided that they have enough funds and a speaking acquaintance with that country's tongue. However it is undoubtedly true that they frequently possess little enough of either one."



hem, Pa., after which he went into business. Mr. Kreidler was already a married man when he took his first vocal lesson. He has been on the operatic stage only three years, having devoted his time, prior to this, to teaching and recital work. Among the rôles which Mr. Kreidler has created at the Century Opera House has been that of the *Father* in "Louise" and *Dr. Miracle* in the "Tales of Hoffmann."

After some further discussion on this theme the topic reverted to the Century Company and to Mr. Kreidler's work therein. "I have just finished putting in a few hours on 'Tiefland,' which is to be produced in March. It is an exceedingly difficult opera to sing, but it is well known that our company has been most successful in their presentations of the intricate works of the modern school. How do I explain that? Well, to tell the truth, I cannot explain it, yet it is true that we get along much better with such scores. Perhaps it is because we work more on them. You remember the lamentable fate of Balfe's 'Bohemian

Girl.' It was no doubt the simplest opera in the whole repertory. By the way, this was the only opera in which I did not participate. I am the only singer who has appeared in every grand opera (for 'Bohemian Girl' cannot be considered as such) at the Century since the opening of the season, and I am scheduled to sing in every succeeding one until the season closes." One could hardly desire stronger proof of Mr. Kreidler's versatility than his proven ability to enact so widely diverse a series of rôles.

His first musical work was done as a church organist while attending college at Lehigh University, in South Bethlehem.

of Hoffmann." The accompanying cut depicts him in a characteristic attitude in Offenbach's fantastic opera. Mr. Kreidler was with the Metropolitan Opera Company during the season of 1912-13, where he filled the rôle of *Kothner* in "Die Meistersinger" with marked success. He is engaged for the Century Opera Company for the next three years.

B. R.

Organ Recitals Relieving "Blue Law" Sunday in Baltimore

BALTIMORE, Jan. 4.—That the seeds of good music find arable soil wherever they are sown received a confirmation this afternoon in the Peabody Conservatory of Music when Channing Lefebvre, assistant organist of the Cathedral of St. John the Divine in New York, gave the first of a series of fourteen free organ recitals to a large and deeply interested audience. On account of the existence of "blue laws" in the Monumental City orchestral concerts on Sundays are interdicted. Therefore, the present series of Sunday afternoon organ recitals may be considered as of considerable missionary value.

F. C. B.

The Tango? It Is Horrible, Says Pavlova

TORONTO, Jan. 5.—Mme. Pavlova does not like the popular dances of the day. "The Tango?" she cried to an interviewer during her engagement here at Massey Hall, "Oh, M'sieu, I detest it! The tango and the turkey trot. They are horrible, really horrible, to me! I have never danced them, never tried them, and I never shall. To begin with, they are no proper dances for a ballroom—or for me. The tango is difficult, far too difficult, and most who try it will make themselves absurd. As for the thing called a 'bunny hug' and the turkey trot! Ugh! They are unmentionable. They are not dancing or art, they are—well, I cannot say how I dislike them!"

R. B.

Cantaves Chorus Wins Warm Praise in Philadelphia

PHILADELPHIA, Jan. 16.—The Cantaves Chorus, May Porter, musical director, interpreted a sterling program in the Phillips Brooks School on January 13, before an audience that applauded with warmth and discrimination. The soloists were Helen Berry Banning, soprano; Jean Douglas Kugler, contralto, assisted by Dorothy Magruder, pianist; Helen Straughn, reader, and Elizabeth C. Fudge at the piano. Harriet Ware's "Mammy's Song," Chadwick's "Oh, Let Night Speak of Me" and Cadman's "Memories" made a particularly strong appeal to the audience. Chopin, Mawson-Marks, Grieg, Debussy and Landon Ronald were some of the other composers on the program.

Mascagni to Write Music for Garibaldi Moving Pictures

MILAN, Jan. 8.—Pietro Mascagni has agreed to compose the music for the production in moving pictures of scenes from the life of Garibaldi. The production is to be made by Professor Ferri through arrangements with Sonzogno, the music publisher.

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PRAISE FOR FLORENCE MACBETH IN DÉBUT IN CHICAGO

American Coloratura Soprano Makes First Appearance in Her Own Land in "Barber of Seville"—A Flexible Voice and of Good Quality—Mary Garden and Muratore in First Chicago "Manon"—Mme. Alda a Guest in "Bohème"—Godowsky Soloist with Chicago Orchestra

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 19, 1914.

DISTINGUISHED by the American débüt of Florence Macbeth, the young coloratura soprano, from Mankato, Minn., by the first performance of Massenet's "Manon," with Mary Garden and Muratore, and by the appearance of Frances Alda, of the Metropolitan Opera House of New York, as guest in "La Bohème" last Thursday evening, the eighth week of the Chicago Grand Opera Company was one full of interest and musical value.

Though we have had many operas in the repertory of the present season, the resources of the company appear apparently inexhaustible, and every week brings its own particular interest. Even the repetitions, which consisted of "Carmen," "Le Jongleur de Notre Dame," "Don Quichotte" and "Madama Butterfly," brought forth such a brilliant galaxy of stars that the music-lover who chose at haphazard any of the performances of last week could not have fared badly.

Florence Macbeth has the supreme advantage of youth in her operatic equipment. She has, besides, what is most essential, a remarkably flexible and pliable voice. It has a wide range and beautiful quality, and she already knows how to use it. Her American débüt was accomplished last Wednesday evening in "The Barber of Seville." That she showed at times a diffidence in her action and that she suffered slightly from nervousness was apparent in a few instances when she attacked the top tones of her arias with trepidation. In the lesson scene she interpolated Meyerbeer's "Shadow Dance" from the opera, "Dinorah," to which she added some marvelous pyrotechnical cadenzas; and this number was received with such demonstrative applause that she added the rarely heard valse ariette from Gounod's "Mireille."

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Miss Macbeth is an American girl whose vocal training was obtained exclusively in America, first in St. Paul, under Mrs. Nettie Snyder, and later for some years with Yeatman Griffith, formerly of Pittsburgh, now residing in London, England.

Assisting her at this performance there were heard Giorgini, as *The Count*; Scott in a very droll characterization of *Don Basilio*; Trevisan, as *Dr. Bartolo*, and Federici as *Figaro*, a rôle in which he compares favorably with Titta Ruffo, not perhaps vocally, but assuredly in ease and sense of comedy. Sturani conducted the sprightly score cleverly.

In the repetition of Bizet's "Carmen," January 12, we heard the cast which sang at its former representation. Julia Claussen, in the title rôle, gave a vocal exposition which was highly artistic. That her portrayal savors more of the Saxon than of Latin characteristics, associated with the Spanish cigarette girl, is not so overwhelmingly detrimental to her impersonation, as evidenced by the hearty applause which she received throughout the evening.

Lucien Muratore has become a great favorite with Chicago audiences. His *Don Jose* was one of the finest delineations that we have had here within memory. Hector Dufranne repeated his forceful enactment of *Escamillo*. Alice Zeppilli was a sympathetic *Micaela* and Huberdeau, Amy Evans and Margaret Keyes completed the cast. Marcel Charlier conducted.

Of all of Mary Garden's operatic portrayals no other contains the sympathetic qualities of her *Jean* in Massenet's miracle play, "Le Jongleur de Notre Dame." This with every repetition becomes more refined and spiritualized, and takes a firmer hold upon the public. She was in fine voice, and made her usual success, sharing the honors of the evening with Dufranne as *Boniface* and Huberdeau as the *Prior*. When, with these excellent artists, Campanini, the general director of the company, conducts, the performance is sure to be symmetrical. Scott, Crabbe and Warner filled their accustomed parts with distinction.

Mme. Alda in "Bohème"

The performance of Puccini's "La Bohème" last Thursday evening was made particularly interesting through the "guest" appearance of Frances Alda, wife of Signor Gatti-Casazza, general manager of the Metropolitan Opera Company. She brought to the rôle of *Mimi* an authoritative and vocally acceptable interpretation. The *Rodolfo* was Amedeo Bassi, the popular Italian tenor of our company. His singing of the "Che gelida manina" had to be repeated in response to insistent applause, and it was superbly done. Mabel Riegelman was a lively *Musetta*, and sang the music of her rôle with energetic warmth. Polese, Federici, Huberdeau and Daddi completed the cast, and Sturani conducted.

A performance which was distinguished for its refinement, elegance and finish, was that given last Friday evening of Massenet's "Manon." It was Mary Garden's first Chicago appearance in the title rôle, and Lucien Muratore sang the music allotted to *Des Grieux*. Both were in their mettle throughout the evening, and the scene in Saint Sulpice Church was a wonderful histrionic and vocal achievement. Dufranne, as *Lescaut*, also contributed not a little to the evening's artistic enjoyment, and Marcel Charlier conducted the graceful score skilfully.

At the matinée last Saturday the last performance of the season of Massenet's "Don Quichotte" brought forward Vanni Marcoux as the Knight of the Sorrowful Countenance. Mary Garden was the fair *Dulcinée*, and Dufranne *Sancho*. The music of this work improves on repeated hearings, and a record-breaking audience gave vent to its enjoyment by frequent applause. Campanini conducted, illuminating the score with his musical insight.

With Maggie Teyte, George Hamlin, Clarence Whitehill and Margaret Keyes, all English-speaking singers, in the principal rôles of "Madama Butterfly," the eighth English performance of grand

opera in the popular series was well cast. George Hamlin gives a more manly presentation of *Pinkerton* than is usually found. He sings with excellent vocal style. Miss Teyte makes a delightful appearance as *Cio-Cio-San*, and Whitehill is the first American Consul with genuine American traits. It was a well-rounded performance, Daddi as *Goro* adding a grotesque touch to the ensemble. Sturani conducted.

After the performance the principals were guests at a supper tendered them by the Illinois Athletic Club, the members of which had attended the opera in a body.

Chamber and Symphony Music

The Chicago Woodwind Choir gave the third concert of the Chamber Music Society's present season in the foyer of Orchestra Hall last Thursday afternoon before the largest audience that has assembled during the Winter to listen to its music. The choir, consisting of A. Quensel, flute; A. Bathel, oboe; J. Schreurs, clarinet; P. Kruse, bassoon; L. de Mare, horn, and assisting artists, C. Meyer, clarinet; A. Weiss, bassoon, and M. Kottag, horn, presented the *Sinfonietta* by C. Novacek, an octet by Reinecke, and two movements of the *Septet* by Beethoven. These were played with fine balance, with considerable tonal charm, and in a musicianly spirit.

The Chicago Symphony Orchestra presented for its regular public rehearsals at Orchestra Hall last Friday afternoon, under the direction of Frederick Stock, a program of unique interest. An overture, "Le Jeune Henri," by Méhul, was almost in the nature of a novelty; it had not been heard in so many years. This was followed by Mozart's Symphony in E Flat, which was given beautifully, and then came one of the most distinguished soloists whom we have heard this season in Leopold Godowsky, the pianist, who played Beethoven's Fourth Piano Concerto in G Major. Godowsky so subordinated his solo part to the general symphonic character of the work that only the composition as a whole could be considered; excepting, however, the two brilliant cadenzas which were interpolated and which, while modern in character, still had no disturbing influence. The technical difficulties of these cadenzas were met by Godowsky with marvelous dexterity. He was recalled many times.

The second part of the program was devoted to a remarkable performance of Richard Strauss's "Also Sprach Zarathustra," music which appeals strongly to the sympathies of Conductor Stock.

George Hamlin Going to Europe

George Hamlin, of the Chicago Opera Company, with Mrs. Hamlin and the two children, Anna and Jack, will sail for Europe February 21 on the *Kronprinzessin Cecilie*. Mr. Hamlin says that his stay in Europe will be indefinite. "Things are opening up remarkably well for me on the other side," he said. "I have a number of recital engagements, and am to be soloist at several important concerts in Vienna and Berlin this Spring. Also, I shall make some guest appearances in opera and the date of my return to America is uncertain."

Ernest L. Briggs announces that the Metropolitan Artists Series, inaugurated this season, will be continued on a more extended scale and that a number of the artists who have made tours in the West will be re-engaged next season. So great has been the success of this season's work that additional recitals have been arranged to be given in the Florentine room of the Congress Hotel and in the Little Theater in the Fine Arts Building. Arrangements have been made with a number of the clubs of Chicago so that artists who appear in the Metropolitan Series will have club appearances in Chicago.

Ethelynde Smith, who appeared before the Hyde Park Art and Travel Club, has been offered a reappearance before the club and has also been offered a Milwaukee engagement.

The next recital in the Metropolitan Artists Series will introduce three artists from St. Louis—Mrs. Franklin Knight, contralto; George Sheffield, tenor, assisted by Vera Schlueter, pian-

ist. The dates for subsequent recitals are March 15, April 19 and May 10.

Mexican Soprano's Tour

Anita Carranza, the Mexican soprano, who appeared in the Metropolitan Artists Series last month, recently duplicated the favorable impression she made here in several of her appearances in Illinois immediately following the Chicago appearance. Owing to illness Ernest L. Briggs announces that engagements for the next six weeks have been canceled by Señorita Carranza, but she will make a number of Spring appearances and will make an extended tour next season as Mexico's representative concert artist.

Mrs. Hanna Butler left Chicago January 18 for a three weeks' tour with the Metropolitan Grand Opera Quartet, of which she is soprano. The organization will go as far west as Helena, Montana.

Mrs. Rose Lutiger Gannon was heard in "The Messiah" on January 8 in Kenosha and gave a song recital in De Kalb January 9. During the week beginning January 18 she will fill four engagements with the Metropolitan Grand Opera Quartet in Fergus Falls, Litchfield, Minn., and in Huron and Sioux Falls, South Dakota, returning to fill her Sunday engagement with the Sinai Temple, of which she is contralto soloist.

Albert Borroff, who was the soloist at the St. Paul Symphony Orchestra concert on January 11, will make a concert tour to the Pacific Coast beginning in April.

Hans Gunnar Peterson, the young pianist, who met with much success in Boston on January 11, when she appeared on the same program with Mme. Tetrazzini, will play at the Tiffin Musicale at the Blackstone on January 26.

The Chicago Symphony Orchestra presented for its regular public rehearsals at Orchestra Hall last Friday afternoon, under the direction of Frederick Stock, a program of unique interest. An overture, "Le Jeune Henri," by Méhul, was almost in the nature of a novelty; it had not been heard in so many years.

This was followed by Mozart's Symphony in E Flat, which was given beautifully, and then came one of the most distinguished soloists whom we have heard this season in Leopold Godowsky, the pianist, who played Beethoven's Fourth Piano Concerto in G Major. Godowsky so subordinated his solo part to the general symphonic character of the work that only the composition as a whole could be considered; excepting, however, the two brilliant cadenzas which were interpolated and which, while modern in character, still had no disturbing influence. The technical difficulties of these cadenzas were met by Godowsky with marvelous dexterity. He was recalled many times.

MAURICE ROSENFELD.

Flonzaley Quartet Delights Grand Rapids

GRAND RAPIDS, MICH., Jan. 10.—Under the management of J. W. Beattie, the Flonzaley Quartet gave a concert at the High School Auditorium Friday evening to a capacity house of 1,500 people. The standard of the Flonzaley's has already been so thoroughly established and exploited that it is superfluous to say more concerning their perfect ensemble and searching power of interpretation. The audience were keenly delighted.

E. H.

Helen Ware Heard with Mary Garden and Bethlehem Workers' Orchestra

Helen Ware, the young Philadelphia violinist and interpreter of Hungarian and Slavic music, appeared at Emma Thursby's home in a musicale on January 23, and from there she goes directly to Chicago to appear in a concert with Mary Garden. She returns to New York on February 28, when she plays at the Waldorf-Astoria. In the interim between her Chicago and New York appearances she will go on tour, filling three engagements with the Bethlehem Symphony Orchestra of Steel Workers.

Fleeda May Newton, contralto, assisted by Sol Alberta, pianist, gave a successful song recital at Winchester, Ind. Her numbers included the Aria, "O, Don Fatale" from "Don Carlos" by Verdi; German songs by Wolf and Schubert, and a group of American songs. Mr. Alberta scored a pleasant success with his performance of "Love's Dream" and "Rigoletto Fantasie" by Liszt.

Smareglia's new opera, "The Abyss," is to have its première at La Scala, Milan, this month.

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"PARSIFAL" BOON TO PARIS BOX-OFFICE

Unprecedented Sums Realized by Five Initial Representations—Work Soon to Be "Boiled Down" In Order Not To Interfere with Parisian Digestions—Grief Over the Passing of Pugno

Bureau of Musical America,
No. 17 Avenue Niel, Paris,
January 9, 1914.

THE sudden death of Raoul Pugno is being very keenly felt. The great pianist was immensely popular and the number of those who have in him lost a dear friend is legion. The name of Pugno would have been recorded in the annals of fame in much larger characters if it had not been for mistakes he made in his youth. He always preferred to be spoken of as a composer and looked forward to the day when he would no longer be compelled to play the piano to earn his living—a day which never came.

Pugno's biggest indiscretion was in the troublous times of the Commune. A hotheaded youth of nineteen, he joined the Communards, and following the death of Auber and prior to the nomination of Ambroise Thomas, installed himself at the Conservatoire as director. But humpty-dumpty duly had his fall and M. Pugno was only too happy a little later to accept a modest "cachet" as organist in an obscure little chapel, and it was many years later before he returned to the Conservatoire—and then as a professor of harmony.

Pugno was writing an opera, "La Ville Morte," in collaboration with Mlle. Nadia Boulanger, his brilliant pupil, who last year gained a Conservatoire first prize for composition. The work, which has already been accepted by the Opéra Comique, will be completed by the girl composer.

"Parsifal" Breaks Records

All box-office records have been beaten at the Opéra thanks to the five gala performances of "Parsifal." Ten thousand dollars was the enormous sum realized at the first representation. In spite of being so much boomed, "Parsifal" is proving as fashionable as the tango, and the French audiences seem to be genuinely affected by the spirituality of the

work. The press is amusingly complacent regarding the interpretation of the opera and "best thing the Opéra has ever done" and "better than at Bayreuth" is on everybody's lips.

A little contretemps which looks like trouble has arisen over the rôle of Kundry. Mlle. Lucienne Bréval was replaced at the third performance by a Mlle. Demougeot, although the former contracted for seven representations. So she has served stamped paper on the directors and claims, not unjustifiably, \$1,000 damages. The new Kundry, who was heard last night, is said to have done remarkably well, but it is understood that Mlle. Bréval has been asked to resume the rôle at the next performance. After the fifth representation "Parsifal" will be "boiled down" in order not to interfere with Parisians' digestions. Such a course may perhaps be permissible here, as it will eliminate the artists' dull moments.

\$12,000,000 for Massenet Fund

The *Figaro* has now collected more than \$12,000,000 for its Massenet fund in about six months. Certain societies and well-to-do notabilities are responsible for handsome contributions, but the remarkable feature of this project to erect a Paris monument to the immortal composer is the mites sent for the fund by poor students and hack-teachers. Every coin has been acknowledged down to the sum of fifty centimes.

At the Student Hotel, one of the institutions for art students, the presiding geniuses of which are Mrs. William J. Younger and Dr. L. H. Richardson, there was given yesterday evening a most enjoyable concert. Unfortunately, all the young artists who contributed to the program suffered too much from nervousness to do themselves justice. Eva Egerter, who is a pupil of L. d'Aubigné, was admirable in "Aubade," Leoncavallo, the familiar aria from "Louise" and "Jean," Spross. Her high notes were particularly pleasing and well-placed. Marie Snégina scored with two Russian songs, her artistic and musicianly skill being marked. She should try to overcome the pronounced tremolo in her voice, which is otherwise of a fine quality. Carrie Aiton, violinist, earned much applause for Randegger's "Pierrot Sérénade" and one of Kreisler's Viennese waltzes. Suzanne Burgière played piano solos, including Debussy's "Garden in the Rain," which might facetiously be described as a whole-tone transcription of "Yankee Doodle," with that famous air's melodic and rhythmic consistency carefully abstracted. Jean Verd accompanied in his customary impeccable manner.

C. PHILLIPS VIERKE.

GOOD TACOMA CONCERTS

Ladies' Musical Club Brings Forward Some Talented Artists

TACOMA, WASH., Jan. 15.—The Ladies' Musical Club has been offering some splendid programs at its bi-monthly concerts which have proved a magnet in bringing many good musicians and much good music before the Tacoma people. At a recent concert Mme. Kerr, the popular Norwegian soprano; Gertrude Looney, Mrs. E. E. McMillan and Blanche Yorkheimer, a young violinist, who made her first appearance with the club, evoked considerable enthusiasm.

A feature of the Yuletide music was the work of a quartet composed of Mrs. Grace Bradley Tallman, soprano; Mrs. W. G. Craig, contralto; G. W. Rounds, tenor, and Fritz Kloepper, baritone, in the First Methodist Church. Robert L. Schoefield, the organist and director, played numbers from the "Messiah" and other Christmas music, and Mr. Kloepper added interest to the program by singing "Stille Nacht" in his native German.

Saint-Saëns's Christmas Oratorio also received a creditable reading under the direction of Frederick Wallis in the First Congregational Church. The solo

parts were taken by Mrs. Gilmore, soprano; Mrs. E. E. McMillan, contralto; John Todd, tenor; Mr. Wallis, baritone, and Mrs. Whitney at the organ.

The Parkland Children's Home benefit given in the First Christian Church by a group of prominent musicians led by Mme. Kerr was a decided musical and financial success.

R. L. S.

MABEL W. DANIELS ADDS BARITONE POEM TO PUBLISHED WORKS



Mabel W. Daniels, Gifted American Composer

BOSTON, Jan. 12.—To those interested in the progress of American composition the publication of a new work by one of our prominent women composers cannot fail to pass without recognition. Arthur P. Schmidt, of this city, has just issued "The Desolate City," poem for baritone and orchestra by Mabel W. Daniels. It was performed in manuscript for the first time at the MacDowell Festival at Peterborough, N. H., last August, the composer herself conducting. Reinald Werrenrath, the distinguished New York baritone, sang the solo. The piece found immediate success with critics and audience. The words are selected from a poem by the English poet, Wilfrid Scawen Blunt.

The accompanying photograph of Miss Daniels was "snapped" last summer in Peterborough and shows her looking over the manuscript prior to conducting it at the MacDowell Festival.

"SUMMER SONGS" FOR BOSTON

Efficient Soloists for First American Hearing of Nyrop's Work

BOSTON, Jan. 15.—Michael Nyrop's suite, "Summer Songs," for three voices, soprano, alto and basso, string orchestra and piano, after the poems of Anders J. Eriksson, had its first hearing in this country at the concert of the MacDowell Club in Copley Hall on January 14.

The songs, which are in four parts, "Day," "Eve," "Night" and a "Ballad," are cast in original lines, and their interpretation by Mmes. Calvert and Hemway, Mr. Huddy, the MacDowell Club string orchestra, with Mr. Mahn, of the Symphony, conducting, and the composer at the piano, revealed convincing artistry. Mr. Nyrop, who now lives in Boston, is a native of Copenhagen, Denmark, where his songs are popular.

Mr. Koessler, a first violinist of the Boston Symphony, was also on the program, and his solos, accompanied by Mme. Edith Noyes Greene, showed tonal beauty and authoritative interpretation. Alice G. Eldridge, pianist, was to have appeared, but was unavoidably detained, so that Edna Gunnar Peterson, the young Chicago pianist, consented to fill the vacancy, and repeated her success of a week ago at the Sunday night concert in the opera house.

W. H. L.

MME. VOLPE CORDIALLY WELCOMED AS RECITALIST

Song by Her Husband Gratifying Feature of Singer's First Appearance on Concert Platform

Hitherto known to New York music circles as the gifted wife of a prominent conductor, Mme. Marie Volpe blossomed out in the rôle of a song recitalist on January 15 at Aeolian Hall before a good-sized audience and one that greeted the singer with cordial enthusiasm. Arnold Volpe, the soprano's husband, was represented on the program as the composer of one of her songs, "Unter blühenden Bäumen," and one of the gratifying features of the recital was the fact that this lied was greeted with such deserved applause as to necessitate a repetition.

With the exception of the opening group of old airs in Italian, Mme. Volpe's program was devoted entirely to *lieder*. The Mozart "Voi che sapete" was one of the favorites in her first group. In the three sets of songs in German Mme. Volpe displayed a voice of pleasing qualities and careful training. Among her offerings were the Schubert "Erlkönig," Wagner's "Traume" and the Strauss "Zueignung."

Pietro Floridia, who has been Mme. Volpe's teacher, acted as her accompanist sympathetically and with discretion.

K. S. C.

Werrenrath in Joint Recital in Bridgeport

BRIDGEPORT, CONN., Jan. 15.—Reinald Werrenrath, the distinguished baritone, and Olive Kline, soprano, proved their artistic worth when they sang as soloists at the recent monthly artists' concert of the Wednesday Afternoon Musical Club in the First M. E. Church. Mr. Werrenrath brought to Handel's "Hear Me, Ye Winds and Waves" and Hans Hermann's "Abendgebet" and "Auf wacht Posten" a wealth of temperament and dramatic power. A pleasing feature of the program was a group of sea songs by C. Villiers Stanford. Miss Kline sang her numbers with right feeling and expression. Mr. Werrenrath and Miss Kline were heard together in "La Ci Darem" from Mozart's "Don Giovanni" and finished with Bruno Huhn's "The Hunt." Charles Albert Baker, the accompanist, showed skill and finesse.

W. E. C.

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New York, January 24, 1914

DISTORTING THE MEANING OF "MUSICAL AMERICA'S" PROPAGANDA

Attempts to distort the meaning of the campaign being made by MUSICAL AMERICA for the recognition and support of the American teacher of music and to tell the truth regarding music-study conditions abroad have resulted in a concerted movement on the part of musical authorities in the leading European cities to counteract the effect of the propaganda. John C. Freund, the editor of MUSICAL AMERICA, is this week delivering addresses in the West. He will answer the charges contained in the cable despatches to the New York *Times* and other newspapers from the public platform and also in next week's issue of MUSICAL AMERICA.

BRAVO, MR. FINCK!

When Mr. Henry T. Finck, of the N. Y. *Evening Post*, some time ago, went so far in his resentment over certain criticism to which Mr. Ignace J. Paderewski had been subjected, on account of his "pounding" the piano, so it was called, as to brand those who had expressed themselves in this way "cowards," a general feeling of sadness pervaded the musical community. It was not alone that in the category of cowards were included such distinguished veterans as Mr. Krebs, of the *Tribune*, and Mr. Henderson of the *Sun*, but many of Mr. Finck's personal friends, who had known and admired him for years.

Great, therefore, was the rejoicing, when, in the issue of the *Evening Post*, of last Tuesday, Mr. Finck returned to the ranks of those who are pleading for sanity in musical expression. In a notable article, he ranged himself squarely against those who consider volume of sound to be the highest artistic expression, and, in this way, overstrain the musical instrument they use, whether it be a piano or the human voice, and, incidentally, by the bye, overstrain and seriously distress that much abused article, the human ear.

It was in his review of the second performance of "The Love of Three Kings" by Benelli and Montemezzi, at the Metropolitan, last Monday night, that Mr. Finck came out manfully on the subject of Toscanini's grow-

ing tendency to drown the singer's voices with the tremendous force of his orchestra. And, incidentally, Mr. Finck read a much needed lesson, not merely to Señorita Bori, but to other singers, on the dangers of endeavoring to make themselves heard when the conductor lets his orchestra play fortissimo.

In his article, Mr. Finck, while praising the charming Spanish prima donna in the highest terms, spoke of the beauty of her voice as "still unfolding, like a rosebud." Then he said:

"The fact that her voice is not yet quite full-blown, at least as to strength, makes it worth while to sound a note of warning. In the passionate climax of the second act of the Montemezzi opera, Señorita Bori does her utmost to make her glorious voice rise above the orchestral din. The effect is thrilling, but is it worth while? She may be sacrificing her whole future on the altar of that effect. She (and her colleagues) would do well to read page 147 of the 'Memoirs of an American Prima Donna,' where Clara Louise Kellogg describes what happened to the great Christine Nilsson one evening when she forced her voice: 'To say that it was a fatal attempt is to put it mildly. She absolutely killed a certain quality in her voice there and then, and she never recovered it. Even that night she had to cut out the second great aria. Her beautiful high notes were gone forever.'

"It is useless to ask Mr. Toscanini (who conducts this opera so admirably) to moderate the volume of orchestral sound, for he never pays the slightest attention to criticism, any more than he does to the welfare of the singers or the desires of the public. The singers must take this matter in their own hands and simply not try to soar above the orchestra when it becomes a cyclone of sound."

But Mr. Finck is by no means the only one to sound a note of warning.

In various articles, this season, Mr. William J. Henderson, of the *Sun*, one of the most able critics we have, has deplored the fact that we do not hear to-day the beautiful singing that we used to. For this he has given various reasons, all of them good in their way, but none of them seems, to us, as serious as the fatal influence of an overpowering orchestra, especially when led by such a genius as Toscanini, who, at times, carried away by "nervosity," simply drowns the singers out.

We sincerely believe that beautiful singing will, before many years, be a thing of the past owing to the straining of their voices by the singers in their frantic efforts to make themselves heard over the tremendous din of the orchestra.

In the days of beautiful singing, the orchestra was generally not half its present size, while the disposition of the conductor was to "accompany" the singers. Today, owing to the vogue of a conductor as artistic and distinguished as Signor Toscanini, the tendency is to make the orchestra the emphatic thing in the performance, and virtually relegate the singers and the dramatic action to an entirely secondary position.

We do not believe that this accords either with the principles of true art, or with the wishes and pleasure of the audience. If the question were deliberately put to the people whether they would rather hear "L'Amore dei Tre Re," for instance, with a conductor not as eminent as Signor Toscanini, or hear it with a singer less charming, able and vocally satisfactory than Señorita Bori, we believe that the majority would vote for the Señorita.

In his article, Mr. Finck, as will be seen, states that "Signor Toscanini never pays the slightest attention to criticism, any more than he does to the welfare of the singers, or the desires of the public."

This is only true in a sense. Signor Toscanini does not read the American papers, because his knowledge of English is imperfect, but he is posted by his factotum, who is one of the minor members of the company. That in this way he does not always get things straight may readily be presumed.

At the same time, the situation suggests that the conditions which prevailed in Italy years ago, when the audience were accustomed not only to applaud when an artist or a performance pleased them, but also to hiss when it did not, might, to some extent, be repeated to-day.

If artists and conductors are willing to be praised, they should also be willing to have their shortcomings criticised, not merely in the press, but by the audience. In other words, the right to applaud involves the right to hiss.

We frankly believe that if Signor Toscanini, for instance, were to be soundly hissed, *bien sifflé*, as the French call it, a couple of times, when he drowns out the singers, and then, afterwards, were to receive an ovation for his general performance, which he is always entitled to, it would penetrate even his indifference to criticism, and make him realize that the public is not quite so inartistic and devoid of musical knowledge and understanding as to accept anything and everything he does, without protest.

Personalities



Jan Kubelik Tries Western Shooting

The snapshot reproduced herewith shows Jan Kubelik, the violinist; Dr. Teaby, and Lionel Powell, of London, on a recent duck shooting party at Del Monte, Cal., where the entire Melba-Kubelik party spent their holidays.

Genée—According to a London dispatch, the famous dancer, Adeline Genée, has announced her retirement, saying: "I do not wish to wait until it becomes inevitable."

Jadlowker—Hermann Jadlowker, formerly of the Metropolitan Opera House, has had his contract renewed at the Berlin Royal Opera up to 1917, at \$24,000 a year for fifty appearances.

Martin—Riccardo Martin, the Metropolitan Opera tenor, confesses to being a bit superstitious about numbers. He says that most of the larger successes of his artistic career have been marked by the number 9 and confesses to a share in the common prejudice against 13.

Damrosch—"So far there has been no creative musical greatness among women," said Walter Damrosch in a recent interview, and when asked why this was, added: "I don't know the reasons and their subtle workings. I only know the results. Woman's whole temperament is against it."

Sylva—Marguerite Sylva, Europe's favorite "Carmen," has been decorated by several reigning princes. The Duke of Mecklenburg-Schwerin recently presented her with the Gold Medal of Merit and from the Grand Duke of Coburg she received the Verdienst Order for Meritorious Public Service, the highest award in his gift.

Macmillen—Francis Macmillen, the violinist, recently played for an audience of 800 prisoners at the Western Penitentiary in Pittsburgh. Compositions by Schubert, Dvorak, Arensky and Tivoli were received much more demonstratively and with quite as sincere appreciation, Mr. Macmillen said afterwards, as they could have been by any audience of free men.

Flesch—Carl Flesch, the Hungarian violinist, who made his American débüt last Monday, is the possessor of the so-called "Branaccio Strad," one of the most valuable specimens of the art of Antonius Stradivarius now extant. On his tour the Hungarian violinist carries two violins, the other one being a Gofriller, which the violinist always calls his "Italian violin with a German name."

Baldwin—The youngest grand opera artist to make his débüt in America is little Arthur Robert Thomas Baldwin, who enacts the rôle of the Drum-Major in "Louise," at the Century Opera House. Master Baldwin appears in the carnival scene of the third act. He was born in London, England, not quite eight years ago. His papa is a British Navy officer, while his mama is right here with him, in the Century Opera Company.

Howard—Apropos of the strike in Mannheim of the ballet, who refused to dance barefooted, Kathleen Howard, the Century Opera contralto, tells the story of a well-known German opera house where she was singing. They were putting on a light opera, "Wenn ich König wäre," with scenes laid in India. The ballet struck because, in addition to dancing without shoes or stockings, they were expected to appear with their "tummies" bare and—gilded!

Miller—Whole-hearted criticism of Reed Miller, the tenor, is found in the following from the Emporia Gazette: "As a general thing, tenors assay at the rate of thirty cents a car in Emporia, but Reed Miller can come back here any old time, and find a room with a bath waiting for him. After listening to him for a few strains, one doesn't have to wonder why phonograph companies fight for his oratorio records. Miller closely resembles Bill Colyar's head barber; otherwise he is a perfect Apollo."

Tetrazzini—Like all famous singers, Mme. Tetrazzini is besieged with the requests of autograph-seekers. To one of these requests in London last season, she relates that she acceded, "in a weak moment, scribbling my name on a visiting card." A day or two later she heard from her correspondent again: "Dear Madame—I have presented your card at the box-office at Covent Garden for two seats, but they would not give them to me on your card alone. I herewith inclose card you sent me. Will you please write, 'Oblige my good friend with two seats,' and we will try again."

South Americans to View North American Beauty in Cordelia Lee

Young Violinist's Tour Below Equator Will Reveal to Latin Hearers an Anglo-Saxon Type of Blonde Loveliness—Value of Camera in an Artist's Campaign—Russian Impressions of This Auer Pupil

WHEN the three-sheet lithographs of "Cordelia Lee, Violin-Virtuosa," are pasted on the billboards of South America this Spring, the Latin music lovers of that continent will have their imaginations stimulated by the likeness of the comely American girl who is to appear before them. As Miss Lee exhibited this poster to a visitor at her New York apartment a few mornings ago, it was noticed, however, that the reproduction failed to indicate an important feature of her personality—the blonde quality of her beauty.

It was pointed out that blonde beauty is the feminine characteristic which most strongly appeals to Latin-Americans, because they see it so seldom. Miss Lee rippled out with one of her merriest laughs when reminded that light opera producers insist upon blonde loveliness when enrolling companies to appear in the tropics. "Isn't it too bad that I don't appear a blonde in my lithographs!" exclaimed the fair violinist. In view of the prodigality of South Americans in paying tribute to favored artists, it was suggested that, with the additional attraction of Miss Lee's fair-haired magnetism, her below-the-equator hearers may bestow upon her everything from a jeweled tiara to the possession of an oceanic island. At this thought Miss Lee's smile flashed out anew.

Throughout the conversation, the violinist showed an almost ingenuous lack of realization as to the appeal which her good looks might have to the public in the United States, quite aside from any virtues of her playing. Nor did she seem to appreciate the value of the camera to the professional musician. Think of it—a young and pretty artist without a portfolio of snapshots! She who might be reproduced in the illustrated papers feeding the pigeons at St. Mark's in Venice, driving her own motor car or resting on the deck of a transatlantic liner. "I see that I shall have to acquire an official photographer," observed Miss Lee, and it was with a tone of enlightenment that she finally added: "It seems that Americans are interested in the personality of artists quite as much as in their art."

Her Shifting Moods

Miss Lee did not seem to know whether or not to be pleased with an appellation that had been conferred on her by an enthusiast, that of "the Maxine Elliott of the Violin." "Does it seem to you that it is serious enough?" was her comment. "You see, I am a serious woman." The violinist has an engaging habit of investing with this seriousness an absorbing moment in the conversation and suddenly following her intent expression with a radiant smile.

SALE BY AUCTION OF MUSICAL INSTRUMENTS

Violins, Violas, Violoncellos and Bows by famous makers, collected by the late Alfred L. Seligman and bequeathed to the

Young Men's Symphony Orchestra

of New York, will be sold by auction without restrictions by order of the Board of Directors, the proceeds of the sale to be devoted to the charitable purposes of the Society and the free education of young musicians. This famous collection will be on public view from January 19th to the sale to the highest bidders on the afternoon of Tuesday, January 27th. Catalogues free to intending buyers. Telephone 7680 Murray Hill.

The Anderson Galleries

Madison Avenue at Fortieth St. New York

Her playing before South Americans in her Spring tour will not be the American girl's first experience with audiences of other than Anglo-Saxon birth, for she has appeared in concert in various European countries, more particularly in Russia. While Miss Lee has studied with



Two Photographic Reproductions of Cordelia Lee—Above, a Berlin Portrait; Below, as "snapped" in Reflective Mood at Seattle on Occasion of Her Appearance with Seattle Symphony



various leading violinists, notably with Jacques Thibaud, the bulk of her training has been with Leopold von Auer in St. Petersburg. "I was always on the go in Russia," recalled Miss Lee, "playing at salons, etc., and Mr. Auer used to say to me: 'Everywhere I go I meet Cordelia Lee—I don't see how you find time for practice.'"

"Auer is lenient with artist pupils, as far as letting them shift for themselves, but he is strict with those in the class at the conservatory. I was a private pupil and I often used to go down and watch the class at work. I remember when the master sent little Jascha Heifitz away on a short tour as a test of his ability. His faultless playing created a furore, but when he returned to the conservatory he came walking into the class just as humbly and simply as if he had been a beginner."

"Isn't the world fortunate in possessing a pedagogue as great as Auer! Having been a public performer himself, he looks not only to the pupil's musical development but to everything that will help him on the stage. Auer is *à la mode* now and he charges a stated sum just to hear an aspirant play. Doesn't he earn the money in having to listen to

some of them? No, I don't imagine anyone would go before him without a certain amount of ability."

Glazounow the Good Angel

"A few years ago Auer used to give his instruction to poor and needy pupils of talent, but now the demands on his time are so great that he can't do much of this. He has a number of well-to-do friends, however, whom he interests in the education of worthy students. The good angel of the conservatory students is Glazounow, the director, and he looks after the comfort of the needy ones, even to the extent of buying shoes for those most in want."

"Is there ill feeling between the Russian and Jewish students of the conservatory? I can't say that there is. It would be a shame if those who are united in following music should be split

up along racial lines. There are many Jewish pupils in the conservatory and some are there only because their being students of the national school keeps their families from being persecuted."

Miss Lee hails from Aberdeen, not the Scottish Aberdeen, but the town of that name in South Dakota. Despite her residence of several years in Europe, she still retains much of the buoyant breeziness associated with the girl of the Middle West. "I started to play the fiddle as a youngster," related Miss Lee, "and my father finally let my mother take me abroad for a

STOKOWSKI PROGRAM OF WAGNER MUSIC

Excerpts from "Parsifal" and "Ring" Dramas Well Played by Philadelphia Orchestra

Bureau of Musical America, Sixteenth and Chestnut Streets, Philadelphia, January 19, 1914.

AT the thirtieth pair of concerts by the Philadelphia Orchestra, in the Academy of Music last Friday afternoon and Saturday evening, Mr. Stokowski presented the second of the two all-Wagnerian programs which he had announced for the season, and on both occasions there was a large and enthusiastic audience to give recognition of his distinguished ability as a conductor of the German master's works. The program was so arranged as to offer rather a marked contrast to that given on December 5 and 6. Last week's program was, on the whole, much "heavier" than the one previously given, selections from "Lohengrin" and "Tannhäuser" constituting two of the numbers in December, while last week the first number was made up of the vorspiel, the "Good Friday Spell" and the Transformation Music and closing scene of Act I, from "Parsifal." Following this came excerpts from the four operas of the "Ring," in the correct order—Entrance of the Gods into Walhalla, from "Das Rheingold;" Wotan's Farewell and Magic Fire Music, "Die Walküre;" Waldweben, "Siegfried," and Funeral March—Siegfried's Death and finale, "Götterdämmerung."

Mr. Stokowski's readings were such as to provide, even without singers or stage accessories, an excellent idea of dramatic interest, situation and climax. For one familiar with the operas as stage presentations, there was a feeling that a Wagnerian drama performed under Mr. Stokowski's baton would have its full significance, not only as to the value of the music but in the opportunity that would be offered the singers to do their best. Without slighting dramatic situation or lessening the force of powerful climax, Mr. Stokowski kept the orchestra within bounds. He plays Wagner musically, humanly, blending poetic feeling with dramatic insight. The "Parsifal" music was given with great reverence. The tremendous effects of the "Rheingold" passages were majestically produced, but with no over-vociferousness; the "Walküre" strains were given with like effectiveness, while the lovely forest murmurs in "Siegfried" were produced in a manner that created a veritable illusion of rustling leaves and warbling birds, and the "Götterdämmerung" excerpts brought an impressive climax to a program which was justly received with enthusiasm.

Another appropriate and interesting program, of the sort that Mr. Stokowski so well knows how to arrange, was offered at the orchestra's fourth popular concert, in the Academy of Music, on Wednesday evening, with Helen Ware, violinist, and Edward Mumma Morris, pianist, as soloists. The first number was Herold's spirited melodic "Zampa" Overture, an old favorite that was thoroughly enjoyed, while especially pleasing was the "Scènes Napolitaines" of Massenet, and Tschaikowsky's "Marche Slave," among the orchestral numbers, all of which were brilliantly played under Mr. Stokowski's direction. Miss Ware, who has just returned from a successful tour of the Middle West, was cordially received, giving as her first number the "Serenade Melancolique" of Tschaikowsky, and Hubay's "Azt Mondjak," the latter an arrangement of a Hungarian folk song, a graphic dissertation on the theme "So They Say," which is developed with considerable colorful elaboration, and which gave Miss Ware an opportunity to show her technical facility. She was recalled to give an encore, playing Beethoven's beautiful Romanza in F.

Mr. Morris, who is scarcely out of his boyhood, proved to be a pianist of unusual talent and rich promise. He played the gracefully melodic Saint-Saëns Concerto in G Minor with technical fluency, showing excellent command of the instrument and surprising authority and poetic feeling for one of his years. The next popular concert will be given March 18, when ballots will be taken for the "request" program to be given at the final concert of the series, April 15.

ARTHUR L. TUBBS.

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Lilli Lehmann was the assisting soloist at a concert recently given in Berlin by the Vienna Concert Society Quartet.

VERA BARSTOW AN ABLE RECITALIST

Violinist Makes Favorable Impression upon Her New York Audience

Vera Barstow, the young American violinist, was heard in New York for the first time this season in a recital at Aeolian Hall last Saturday afternoon. The disposition of a good-sized audience left no doubt of the very favorable impression which she was successful in creating. It is unfortunate that those who play upon stringed instruments cannot adjust conditions in their favor to the extent of playing only upon days which are not atmospherically inimical to the tools of their trade, but must submit to judgment based from the outset upon a handicap. Miss Barstow was sorely beset in this respect, for the weather was exceptionally bad and a number of tonal flaws were, therefore, practically inevitable. However, these were not serious enough sensibly to mar the otherwise very praiseworthy features of the recital.

Brahms's fine Sonata, op. 78, opened the program, which contained, furthermore, Bach's G Minor Prelude and Fugue for violin alone, an "Albumblatt," "Sarabande" and "Scotch Lullaby" of Luigi von Kunits, Victor Kolar's "Indian Scherzo" and a movement of Paganini's B Minor Concerto.

Excellently as the first two numbers were played, on the whole, it was in the shorter pieces that Miss Barstow disclosed her talents most effectually. Though young, her playing cannot be accused of immaturity. Yet further development and expansion of her art may be taken for granted. She has at present invaluable qualities of taste, delicacy and true musical feeling; sincerity as well as a good technical grasp. Except for a few instances in which she was no doubt hampered by the prevailing dampness, her tone was pure and her intonation true. If her delivery of the first movement of the Brahms Sonata wanted weight and authority the slow

movement had much real charm. The Bach Prelude was well handled and the difficult double stops in the Fugue were for the most part in tune. Von Kunits's pleasant miniatures she performed devotedly and invested them with artless poetic charm. Victor Kolar's "Indian Scherzo" is of no great account music-



Vera Barstow, American Violinist, Who Made Her New York Début

ally, but Miss Barstow's playing of it was technically effective.

Harold Osborn-Smith's performance of the exacting piano part in the Brahms Sonata was of so finished a nature as to raise him to the level of co-star with the violinist. And throughout the rest of the concert he managed the accompaniments with artistic taste of a high order.

H. F. P.

Other comments on Miss Barstow's playing:

She has a real talent and a fine seriousness of purpose.—Mr. Henderson in *The Sun*.

She disclosed in addition to a praiseworthy technic and an ingratiating tone a sincerity of purpose and an understanding that compelled respect. She has a fine stage presence and is without affectation. She should be heard again.—Mr. Rawling in *The Evening World*.

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FELIX F. LEIFELS, Manager

:: Carnegie Hall, N. Y.

ADMIRERS OF SLEZAK CROWD AEOLIAN HALL

Tenor's New York Audience Overflows onto Stage—Recitalist in Fine Form

For the first time in its brief career Aeolian Hall housed an overflow audience on the occasion of Leo Slezak's only New York recital of this year on Saturday evening, January 17. Managers Haensel and Jones, who direct the concert destinies of the Czech tenor, had wisely placed one hundred or more chairs on the stage to accommodate those admirers of the famed singer for whom there were not seats enough in the auditorium.

Mr. Slezak, who has been dividing his time this year between recital work and the Montreal Opera, offered the following program:

1. (a) *Huron's Air* from "Oberon," Weber; (b) *Tamino's Air* from "Die Zauberflöte," Mozart. 2. Brahms, "Ständchen," "Die Mainacht"; Liszt, "O komm im Traum"; Weingartner, "Liebesfeier"; Strauss, "Freundliche Vision," "Cäcilie." 3. Novotny, "My zlaty rodice," "Mesicek svyti," "Tece voda proti vode"; Rummel, "June"; Homer, "Dearest"; Spross, "Yesterday and Today." 4. Halevy, Air from "La Juive."

Admirable judgment was shown in the makeup of the program. The "Oberon" air, which opened it, and the "La Juive" excerpt, were splendidly sung. Mr. Slezak's Mozart singing is familiar to New York from his performances at the Metropolitan Opera. It was again excellent.

When Mr. Slezak last appeared here in recital there was a divergence of opinion as to his merits as a *liedersinger*. Whatever doubts still dwelt in the minds of critical hearers last week were dispelled by his wholly masterly delivery of his group of German songs. Notable among them were "Die Mainacht," "O komm im Traum"—Liszt's supreme achievement as a song composer—and Strauss's lofty "Freundliche Vision." At the close of the group he added the same composer's Serenade.

His group of Bohemian folk-songs charmed, the second winning a repetition, while the three songs by Americans, sung in well enunciated English, aroused as much enthusiasm as anything he sang. Mr. Slezak sings Sidney Homer's "Dearest" as finely as any American singer, with a full appreciation of its content, and it carried straight to his hearers. In Charles Gilbert Spross's buoyant "Yesterday and To-Day" he sang a thrilling high C such as one hears only at long intervals these days, when emphasis is laid less upon pure singing than upon interpretation.

The tenor's voice remains individual in timbre. It has a searching quality that warms the hearts of his hearers. If his production is not perfection itself he is so completely master of it that it never fails him. His voice is steadier than it was in the past, only on certain upper tones is there discernible that tremulous quality which marred much of his art when he sang his first recital here a few years ago.

Let it be recorded that the tenors who can sing a program such as Mr. Slezak offered are not to be found easily. Among operatic tenors there is scarcely one. At the close of the program the audience, which gave the singer a two-minute salvo of applause on his appearance at the beginning of the program and applauded him rousing throughout the evening, remained and got its extras, among them Mary Turner Salter's "Come to the Garden," sung twice in response to the applause, Humperdinck's "Wiegenlied" and Hildach's "Der Lenz," which Mr. Slezak always sings inspiringly.

Florence McMillan officiated at the piano for the singer in a manner that left no doubt as to her place among the best concert accompanists of the day.

A. W. K.

Mme. Szumowska in Boston Recital-Talk

BOSTON, Jan. 17.—Mme. Antoinette Szumowska, pianist, gave one of her interesting "recital-talks" to the Simmons Club of Boston on January 9, interpreting Beethoven's Sonata, op. 28, D Major; Schumann's "Papillons" and the Sixth Rhapsody of Liszt. Mme. Szumowska possesses every requirement of excellent pianism, and in addition the compositions she played were made doubly fascinating by the concise and instructive talks which preceded them.

W. H. L.

LUCIEN MURATORE TENOR

of Chicago - Philadelphia Opera Co.

As "LORIS" in "FEDORA" "The STAR of the Performance"



Etching Antonio Argani, Paris.

Chicago Record-Herald, Jan. 7.—The "star" of the performance was Mr. Muratore. Delightable indeed was his singing, and stirring his characterizations in the second act. The director general of the company is lucky to possess a tenor gifted with qualities of art so fine. If for no other reason than for the portrayal of this scene by Mr. Muratore, opera lovers should by all means pay a visit to "Fedora."

Chicago Evening Post, Jan. 7.—Lucien Muratore gave us another side of his art, adding one more characterization which increased our admiration for his powers. The one really grateful singing bit which fell to his share he did in such a manner that it had to be repeated, and otherwise it was the force of his personality, the quality of his acting, that held your attention. He is a personality, a man with force of imagination to visualize the thing so vividly that he makes you feel it, and when he is on the stage the place where he stands is the center. Of his equally fine art as a singer it was not possible last evening for him to give the people full proof, since the opportunity had not been provided by the composer.

A man cannot reveal the sort of beauty of song which made his *Faust* and *Don Jose* such examples of supreme vocal art unless he has something to sing. There were here and there a few sustained phrases, with now and then a dramatic outburst, and each one of them he gave with an understanding of the meaning and of how to express it with his voice that is possible only to an artist of the very first rank. Those who had heard him before could hear in his tones the basis of those things which they had admired so fully in the other parts, but those who were listening to him for the first time last night have only a faint idea of what he really can do.

Chicago Daily News, Jan. 7.—From the highly artistic delineations of his *Faust* and *Don Jose* we expected another noteworthy portrayal as Count Loris from the French tenor Lucien Muratore, and it must be recorded that the Chicago opera public was not disappointed.

Not only elegant in appearance, but again singing with refinement of style and distinction, Muratore made another estimable success in the above mentioned rôle last evening.

Chicago Inter-Ocean, Jan. 7.—Two numbers were encored—Mr. Muratore's song to *Fedora* in the second act, and the orchestral interlude in that act. Mr. Muratore was again the particular star of the performance. Though not as great a study as his *Faust*, for the reason that the material is slighter and barely effective, his interpretation was all that scholarship and extraordinary natural endowment could make it.

Chicago Daily Tribune, Jan. 7.—Mr. Muratore made the aforesaid fragment of old Italian melody a perfect bit of pure vocalism. He was equally convincing in the more dramatic scenes. His song was a source of keenest delight.

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INTERESTING RECITAL OF KERNOCHAN SONGS

Nina Dimitrieff Sings a Program of Meritorious Compositions by an American

The day of the American composer seems to have arrived. Everywhere, in America, artists and organizations are performing or singing the works of native composers with more or less success. While this tendency to feature the works of the indigenous writer may not be entirely wise yet, in certain cases the effort is fully justified. Such an occasion was the private recital of Marshall Kernochan's songs by Mme. Nina Dimitrieff, the Russian soprano, at the studio of herself and her husband, J. Massell, in Aeolian Hall on Thursday evening, January 15. The program contained but ten songs, as follows:

"You Love Me Yet!" "Wanting Is—What?" "Song of Ylen," "Lilacs," "A Serenade at the Villa," "I Lived in the Land of Dreaming," "At the Window," Song from "Pippa Passes," "A Child's Song," "We Two Together."

Mr. Kernochan is a far from unknown composer. His "Smuggler's Song" and "Out of the Rolling Ocean" have had frequent performances by artists of repute and his recently completed cantata, "The Foolish Virgins," is having numerous renditions. While this program did not contain some of his best known works it was fully justified by the older songs given and by several numbers yet in manuscript.

Mr. Kernochan's art is a refined art and yet not lacking in virility. His ability to compose a melody, to sustain a highly emotional scheme, to paint a mood distinctly, was shown especially in "Lilacs." "A Child's Song" showed like characteristics, though the mood was essentially different. His "Song of Ylen," his "We Two Together" and the "Serenade" more than justified their existence and one does not wonder at their growing popularity.

The piano accompaniments of these songs are of exceptional interest. These compositions are not mere voice parts with more or less amateurish piano parts, but are unified art forms. Mr. Kernochan has the gift of form and style and most of his songs are really inspired. His harmonic schemes are highly interesting.

Mme. Dimitrieff gave the several numbers with a fine sympathy and excellent vocal style. In spite of the wide compass called for by the various numbers she was fully adequate to the demands and was compelled to repeat several songs, a compliment to the singer as well as the composer. Both songs and singer should have a wider opportunity. Sidney Dalton played discreet accompaniments. A. L. J.

Fritz Kreisler's Supreme Art Wins Washington Audience

WASHINGTON, D. C., Jan. 20.—A most enthusiastic audience listened to Fritz Kreisler when he gave a recital here recently under the local direction of Mrs. Wilson-Green. The great versatility of this master musician was beautifully and inspiringly exhibited in a program which included Bach's Suite in E Major, Melody in D Minor, Gluck; Schumann's Romance in A Minor, Mozart's Rondo in G Major, a group of caprices by Paganini, and some works by composers of the seventeenth and eighteenth centuries. Mr. Kreisler's tone was at all times rich and full. His own delightful "Caprice Viennois" was on the program. A feature of local interest was the playing of a "Berceuse," composed by Mrs. Lawrence Townsend, of Washington, who was in the audience. W. H.

Lilenthal Trio Hearing Postponed

In a report in MUSICAL AMERICA of the first "Composers' Evening" given by "The Bohemians" early this month there was no mention made of the fact that A. W. Lilenthal's Trio for violin, viola and violoncello, op. 25, had been scheduled for performance by Max Bendix, Josef Kovarik and Lee Schulz. Owing to an important professional engagement Mr. Bendix was unable to be present, and the composition's hearing was accordingly postponed until a later date.

Mme. Culp in Wheeling Recital

WHEELING, W. VA., Jan. 16.—Mme. Julia Culp, the lieder singer, and Coenraad V. Bos were the attractions at the University Club concert last evening. Mme. Culp's program consisted of the Schubert and Brahms groups, which she used last season (the only change being the addition of "Sonntag" to the

Brahms), and one group of French and English songs. The audience was one of the most enthusiastic ever assembled in a concert hall in this city. A noteworthy feature of the evening was the first appearance of Mr. Bos as piano soloist. His offering was Mozart's Sonata No. 16 in C Major. It was played in a style worthy of this artist, and that is praise enough.

NELLE BRYANT, BACK FROM OPERA SUCCESS, SINGS AT MUSICALE



Nelle Bryant, American Dramatic Soprano, Who Has Won Operatic Laurels in Europe

Nelle Bryant, the American dramatic soprano, who scored an emphatic success at her operatic débüt in Ulm, Germany, and who has just returned to her home country after six years abroad, sang at a large musicale at the home of Mr. and Mrs. John Creevy. Miss Bryant sang several duets with Elizabeth Creevy, a group of German Lieder besides several arias from the operas she has sung so successfully abroad. Miss Bryant possesses a brilliant dramatic voice and showed great versatility, after the heavy operatic arias, by singing Strauss' "Morgen" with impressive effect.

Mrs. Backus-Behr, the well known pianist, played several numbers and graciously responded to an encore by playing one of her own compositions.

Women Comprise Half of Franz Kohler's Erie Orchestra

Franz Kohler, former director of the Pittsburgh Festival Orchestra, and later head of the violin department at Oberlin College, has now taken up his residence in Erie, Pa., where he is conducting the Erie Symphony Orchestra. This organization is remarkably successful, fully 500 persons having been turned away at the door at the last concert, which was given on January 11. On this occasion the orchestra was ably assisted by Georgia French Brevillier, contralto, and Marie Miller, harpist. The concert master of the organization is Autumn Hall, and fully half of the musicians are women. The principal numbers of the program were the "William Tell" Overture, Schubert's "Unfinished" Symphony and the Mendelssohn "Wedding March."

Dr. Muckey Devises Interference Chart for Voice Diagnosis

Dr. Floyd S. Muckey, specialist in the diagnosis of the voice, who has aroused great interest among singers and teachers by his work and lectures, has devised a chart for use in such diagnosis. The chart, which is called an "Interference Chart," is so devised that it contains a photograph of what is called a "standard tone." Above this is inserted a photograph of the voice of the singer who is being examined. This allows a comparison of the singers' tones with the standard tone. The value of such a comparison lies in the fact that it is permanent and that progress in approximating the standard tone can be traced. The chart also contains a statement of the common interferences in the production of tone.

Henry L. Gideon, organist at the Temple Israel, of Boston, gave an organ recital on January 18, assisted by David A. Tobey, baritone.

KREISLER SOLOIST WITH DAMROSCH ORCHESTRA

Violinist Plays Mozart Concerto Superbly—Mozart Symphony also on the Program

Fritz Kreisler's many appearances in New York this Winter, both in recital and as soloist with the various symphonic organizations, are a source of infinite delight to music-lovers. The illustrious Austrian violinist added two more notable performances to his list last week, when he was soloist on Friday afternoon, January 16, and Sunday afternoon, January 18, with the Symphony Society of New York, Walter Damrosch, conductor. The same program was heard on both occasions.

Mr. Damrosch made his program tastefully, as is his wont. He chose for the first part Mozart's G Minor Symphony and the same composer's D Major Violin Concerto, two truly inspired works. The orchestra was in excellent form and gave a plastic performance of the ever-beautiful symphony. Even the terrifying horn parts in the Trio of the Minuet were successfully accomplished. One wonders, however, why Mr. Damrosch insists on making the repeat in the first movement, a procedure which has long since been relegated to pedantic conductors who believe in the pseudosanctity of form. Surely Mr. Damrosch is not one of them!

It is difficult to find words to describe the noble simplicity of Mr. Kreisler's delivery of the lovely concerto, a work that is heard rarely and one into the spirit of which few violinists of the day can penetrate. In playing Mozart Mr. Kreisler's tone is always repressed—a different tone entirely from that which he calls into play for modern works. He knows the significance of "half-lights" and he uses them in this music. Later in the program he gave a brilliant reading of Saint-Saëns's "Introduction and Rondo Capriccioso." He was applauded by an audience which appreciated his superb art and was called out a half-dozen times to bow.

The other orchestral item was Gabriel Pierné's orchestral setting of César Franck's "Prélude Chorale et Fugue." This fine piano composition has received treatment at the hands of M. Pierné, one of Franck's most successful pupils; M. Pierné doubtless had the best of intentions in arranging it for orchestra. He has made a very fine score of it, to be sure, yet in its original piano colors played by such an artist as Harold Bauer, its charm is far more potent. The orchestra played it in a distinguished manner. A. W. K.

Milwaukee Students Sing "Chimes of Normandy"

MILWAUKEE, Jan. 19.—Capacity houses greeted the two performances of Planquette's opera, "The Chimes of Normandy" on Thursday and Friday evenings under the auspices of students of the Wisconsin Conservatory of Music. The principals and chorus were competent, and the orchestra, under Sewerin Kujawski, gave the singers excellent support. Mrs. Cora-Brinkley-Lochner was a fine Germanie; Ethel Magie scored a personal success in the part of Serpentine; Beecher Burton, tenor, impersonating Jean, and George Russell, baritone, the Marquis, made good impressions, while Arthur Daniels and Alfred Monk, bass, were admirable as Gaspard and the Bailli. William Boeppler, director of the conservatory, directed the production ably, and Ludwig Kreiss had charge of the stage management. The proceeds of both performances go for the proposed Von Steuben monument. M. N. S.

Mannes Recital in Grand Rapids

GRAND RAPIDS, MICH., Jan. 17.—The St. Cecilia Society abandoned itself to the rare privilege of hearing David Mannes, violinist, and Clara Mannes, pianist, at its third artists' recital yesterday afternoon. Mr. Mannes with his musical feeling and poetic insight, and Mrs. Mannes, with her broad musicianship, velvet tone, and dramatic power, presented a sonata program in perfect accord, which made an artistic treat such as has been seldom enjoyed by the St. Cecilia Society. E. H.

A choral club of women's voices, consisting of thirty-five members, of present and past pupils of Mrs. Nellie Evans Packard, has recently been organized in Brockton, Mass., with Mrs. Packard as its director. The name chosen is the Rubinstein Choral Club, and it is planned to give public performances after the organization is fully developed.

LONDON KIND TO FUTURIST MUSIC

Regards Schönberg Visitation with Sympathetic Interest—A Kitchen "Symphony" Played Upon Pots and Pans—Tina Lerner's Success in Scotland—Music's Important Place on the London Variety Stage

Bureau of Musical America,
No. 36 Malden Lane, Strand, W. C.,
London, January 9, 1914.

Of the events that promise to make the first part of the London season conspicuous, perhaps the most attractive is the "Parsifal" season at Covent Garden, which opens on Feb. 2. Of this there is at present nothing further to announce than what has already appeared in these columns, when the principal artists and the list of operas were given.



LEON LAFFITTE

TENOR

Boston Opera Company
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CRITICAL REVIEWS:

Leon Laffitte is at his best as Rodolfo. He gives the part romance and has a considerable measure of spontaneity on the stage. He cooperated admirably with Miss Teyte. He infused romantic warmth into his movements as well as his tones. He sang sonorously, freely and with youthful ardor. His performance throughout was an unusual pleasure.—BOSTON POST.

Mr. Laffitte has been heard here before as Rodolfo. He sang effectively throughout and acted with extraordinary power in the last scene.—BOSTON SUNDAY HERALD.

Laffitte penetrated beneath the surface of the part and had moments of no small effectiveness as a singer. The music of the third act has not been sung at the Opera House with the heart-searching poignancy of feeling, with the sure realization of every musical value toward impressive and convincing interpretation as it was yesterday.—BOSTON GLOBE.

Laffitte in the tenor part pleased us immensely by his fine singing in the first and the third act, and the last act was never more tragic.—BOSTON AMERICAN.

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Another important event of the Spring season will be a Beethoven Festival which the Concert-Direction Daniel Mayer will organize in conjunction with the London Symphony Orchestra. The scheme makes provision for the complete cycle of Beethoven's Symphonies, including the Choral Symphony and the entire series of Pianoforte Concertos, together with the Violin Concerto in D. The artists engaged include Elena Gerhardt, Paul Reimers, Anton Van Rooy, Frederic Lamond, Ernst von Dohnanyi, Max Pauer and Efrem Zimbalist. The famous Leed's Philharmonic Chorus of 200 voices will also co-operate, and the whole festival will be conducted by Henri Verbrugghen.

Next week London is going to get ahead of New York, for, at the first of the Queen's Hall Orchestra's subscription concerts of this year, to be given on Saturday, January 17, that most prominent exponent of "futurism" in music, Arnold Schönberg, will make his first appearance in England, as conductor for his own "Five Pieces for the Orchestra." With regard to futurist music, England, perhaps more than any other land, has displayed a friendly, if not actually sympathetic interest. From as far back as September, 1912, when these same pieces were played under Sir Henry Wood at a London Promenade Concert, the interest in the new "fad" has been considerable.

Symphony in a Kitchen

Apropos of futurist music, it is interesting to record a concert recently given in England, at which the twenty performers, attired as servants, appeared on a platform which had been converted into a kitchen, and proceeded to play with pots, pans, kettles, cups and saucers, jugs, etc. So well and so skilfully had these "instruments" been selected, however, by a member of the London Royal Academy of Music that the result was by no means so inharmonious as might be expected.

Among the first of the New Year's recitalists will be the clever Russian pianist, Tina Lerner, whose concert will take place on January 13 at Aeolian Hall. Miss Lerner, brilliant young artist that she is, comes this time with the added luster of a Scottish triumph to dazzle her London admirers. Her recent appearance as soloist with the Scottish Orchestra, under Mlynarski, at Glasgow, roused the local press to rhapsodic outbursts of praise.

The Scottish Orchestra, by the way, which but lately concluded a Brahms Festival in Edinburgh, has given another attestation of its sympathy for Brahms, this time at Glasgow, where it held a special Brahms concert under the same conductor, Mlynarski. The orchestral pieces included Variations on a Theme for Orchestra, Academic Festival Overture and two Hungarian Dances. Mme. Doris Woodall contributed a well-chosen group of songs, among which were "Von ewiger Liebe," "Die Mainacht," "Der Schmied," "Auf dem Kirchhofe" and "Guten Abend, gute Nacht."

Victor Benham, the pianist, who prior to his American tour this year, has an amazingly long list of recital and concert engagements to fulfil in England and on the continent, begins the series next week, playing at Forest Gate (London) and Southend, on consecutive evenings, and on each occasion under the auspices of the Metropolitan Academy of Music. His program will include numbers by Beethoven, Bach, Schubert, Schumann and Chopin.

Good Music on a Variety Stage

The line of demarcation between the concert platform and the variety stage is becoming ever fainter in London at least. A convincing argument in support of this is the case of that clever and immensely popular artist, Margaret Cooper, who varies her work at the Coliseum, London's foremost variety theater, by an occasional appearance at Queen's Hall, and it is safe to say that the audience which she entertains at the latter with her amusing and original songs at the piano could display no more genuine appreciation of this delightful form of art than the assembly at the Variety House. In this respect it should be mentioned that the Coliseum has invariably shown splendid artistic discernment and exceptional taste in its musical selections. This last week, in fact, in addition to Miss Cooper, there were two acts that would have disgraced no concert platform—a female quartet, pianist, cellist, violinist and vocalist—and a basso named J. H. Scotland, whose middle voice is of unusual resonance and power.

If the last few weeks have been barren of actual concert work, they have been unusually fruitful in academic activities. Following close upon the annual meetings of the Incorporated Society of Musicians, at which so many interesting discussions took place, comes the news of a conference on musical education, held under the auspices of the Music Teachers' Association, the Home Music Study Union, the Girls' School Music Union and the Union of Directors of Music in Secondary Schools for Boys.

Stewart Macpherson, a professor of the Royal Academy of Music, in an extremely able address, referred to the problems confronting music teachers of to-day. He insisted that the work of teaching was quite as lofty as that of the executant or composer. The broken-down performer should be eliminated from the teachers' ranks. Under five heads Mr. Macpherson laid down the principles to be observed in the education of the child—

1. The training of the time sense.
2. The training of the rhythmic sense.
3. The training of the realization of the pitch—the perception of the key.
4. The cultivation of the power of observation.
5. The cultivation of the esthetic sense.

In the notice of the last concert given by De Pachmann in London an erroneous expression, implying that this artist was taking a final farewell of England, should be amended. M. de Pachmann had just completed a farewell tour of the English provinces, but will be heard again in London next June.

FRANCIS J. TUCKFIELD.

The second of the Ensemble Concert series in Washington, D. C., on January 16 served to introduce Gretchen Hood, a local soprano, who has just returned from Paris, where she has been studying

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for two years. The young singer revealed a voice of beautiful quality in the aria, "Pace, pace mio Dio," from Verdi's "Forza del Destino," and several songs. Herman C. Karemman, violinist, and Ethel Garrett Johnson, pianist, elicited much applause by their interpretation of the Mozart Sonata in B Flat Major and the Grieg Sonata in G Major. Mr. Rake-man was the able accompanist.

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VIENNA, TOO, SUFFERING FROM AN OVER-SUPPLY OF CONCERTS

Difficult to Fill Halls Even with Liberal Use of Free Tickets—Gala "Meistersinger" Production Celebrates Director Simons's Anniversary at Volksoper—High Prices for "Parsifal" at Hofoper Cause Protest

VIENNA, Jan. 7.—There has been a decided over-production of late in concerts, and the period of slackness in connection with the holiday season was felt as a welcome rest, a preparation for the flood that set in again unabated when New Year's Day was over. The new Konzerthaus with its three halls and the competition of the concert bureaus have caused an immoderate increase in the number of musical productions, and it is sometimes difficult to fill a hall even after dispensing free tickets liberally. Indeed, Vienna will soon rival Berlin, of which there is told the story of a noted music critic's wife, who having almost succeeded after many preliminaries in engaging a cook, had to make her the final concession that she, the cook, should be under no obligation to attend the many concerts for which tickets were sent to the house. It is significant of this state of affairs that, at the second concert this season by Pablo Casals, that unparalleled artist, the hall was not quite filled.

Of violinists a goodly company have again been heard. Giving the precedence to fair wielders of the bow, I shall begin with Daisy Kennedy, the young Australian and favorite Sevcik pupil, who on her return from a successful concert tour of England charmed an appreciative audience last week in the middle hall of the Konzerthaus. Another young violinist, Nora Duesberg, who comes of a highly musical family and is a masterly handler of her instrument, played Mozart's Concerto and that of Tschaikowsky, both in D Major, with energy, yet

wonderful softness of tone. Stefi Jung-Geyer, a pupil of Hubay in Buda-Pesth, played at her concert some effective compositions by her teacher, and with him the D Minor Concerto, by Bach, for two



Rainer Simons, Who Has Just Celebrated His Tenth Anniversary as Director of the Volksoper in Vienna

violins, all in her peculiarly charming and serious manner.

Proceeding to the sterner sex, particular mention must be made of twelve-year-old Siegmund Feuermann, an astonishing lad, who at a recent concert played Beethoven's Concerto with wonderful purity of tone and a self-possession that did not forsake him even in the most difficult passages and cadenzas. His success was sensational.

It gives me pleasure to be able to supplement my words of commendation of Frank Gittelson's playing by stating that the local press has had only words of praise for the young American's performance and that leading critics have designated an evening like his as a prominent musical event.

Piano and Organ Recitals

The début of the young pianist, Paul Wittgenstein, excited lively interest, as he springs from an eminently musical family of which Joseph Joachim was a member. His rendition of Field's A Flat Major Concerto was sympathetic in the extreme and was received with marked favor. Hedwig von Andrassy achieved decided success by her rendition of the E Major Concerto by d'Albert, an adventurous undertaking, with the composer himself, the very master of the piano, conducting the accompanying orchestra. Her powerful touch and splendid technic found lavish applause.

The splendid organ of the new Konzerthaus resounded in particular beauty on a recent evening under the soulful and masterly touch of the eminent organist, Karl Straube, of Leipsic. The instrument's great loveliness of tone is scarcely to be surpassed, and the effect is magical when the distant work sends out its mystical notes. Passacaglias by Frescobaldi and Buxtehude, some oratorio arias finely sung by Dr. Nikolaus Schwarz, and Bach organ compositions

as crowning glory, composed the interesting program.

The same magnificent instrument lent itself to wondrous improvisations by Professor Max Springer as an opening number of the workingmen's symphony concert recently. Conductor Löwe contributed the symphonic part of the program, which was given additional interest by two arias from Gluck's "Orpheus and Eurydice," finely sung in her resonant contralto by Frau Risa Stwertka.

At the latest Gesellschafts concert, out of the regular order, Beethoven's Ninth was performed in honor of the composer's birthday. Franz Schalk conducted, and the jubilant strains of the final movement roused the customary enthusiasm. The solo quartet consisted of Mmes. Foerstel and Kalbeck, Hermann Görtler and Dr. Nikolaus Schwarz. The choral work of the Singverein was of the usual high order of excellence.

A Double Anniversary

On December 18, Director Rainer Simons of the Volksoper celebrated the twenty-fifth anniversary of his activity as theatrical manager and the tenth anniversary of his work in directing the Volksoper which owes its existence to him, and which he has pulled through many difficulties to its present high standard. His latest and greatest artistic achievement, the production of "Die Meistersinger," marked the celebration of the double jubilee. An immense audience followed the really excellent performance with an enthusiasm that increased from act to act, and finally knew no bounds.

It is truly wonderful what Director Simons managed to make of the small stage, in particular in the "Feldwiese" of the last act, which had seemed an insuperable problem, yet was full of life and color, the best stage picture, in fact, of the evening. The lighting effects were more than good and the musical work under Conductor Tittel worthy of the highest praise. Lussman's fine tenor lent the requisite romantic touch to Walter, Dr. Shipper presented a manly, energetic Hans Sachs, Herr Nosalewitz was a Pogner of great dignity and powerful voice, Herr Bandler a remarkably good interpreter of the difficult rôle of Beckmesser, Fräulein Kummer an attractive Eva, Fräulein Mach a knowing Magdalena, and Herr Noé a lively David.

When the curtain had fallen a last time and still the seats remained filled and the applause would not end, Director Simons finally appeared and expressed his thanks for the evidences of sympathy tendered him. The last words of his address, "Let me bespeak your favor for 'Parsifal' also, which here, in the Volksoper, will not be given at raised prices" were greeted with particularly demonstrative plaudits, in view of the immoderate increase at the Hofoper. At the banquet tendered Director Simons in honor of his double jubilee, at which prominent members of the City Council, many musical celebrities and almost all the company of the Volksoper were present, he responded to the many speeches in which his work was lauded that it had been his constant endeavor to justify the name "Volksoper."

"Parsifal" Prices Objected To

The raised prices for "Parsifal" at the Hofoper are calling forth a universal protest. It is felt as a disgrace that Vienna of all musical centers should be the only one at which such increase is made, and at a theater subventioned by the court and not carried on for business purposes. The frequenters of the galleries, the music students and music enthusiasts of the poorer classes without the means for the trip to Bayreuth, are principally affected. The worst fears that "Parsifal" on being released from the embargo would be used for sensational purposes as a spectacular production are realized.

Invitations to a "musical tea" drew a large number of guests to the house of

Professor Leschetizky last Sunday afternoon. The American, Richard Buhlig, who gave a successful piano recital at the Ehrbar Saal on the following evening, played some Leschetizky compositions in compliment to the host. The singers, Flore Kalbeck and Frau Willheim, delighted the company by some well chosen songs, the violin prodigy, 12-year-old Siegmund Feuermann, in conjunction with a smaller, equally talented brother, Emanuel Feuermann, at the violoncello—the instrument taller than the player—played a Brahms trio with Dr. Lisznewski, Marguerite Melville's husband as third at the piano, and finally the graceful hostess herself, Mme. Marie Gabriele Leschetizky, rendered a charming composition of the Professor's with great delicacy and expression. This last was repeated with astonishing fidelity to the original on a phonola attachment to the great amusement of the guests.

ADDIE FUNK.

ELMAN AS OPERA SOLOIST

Novelty by Italian-American Composer Heard at Sunday Night Concert

The "guest" soloist at last Sunday's concert at the Metropolitan Opera House was Mischa Elman, the Russian violinist, whose playing was received with tumultuous applause, while the singers of the evening were Anna Case, the American soprano, and Italo Cristalli, one of this season's three new Italian tenors.

Elman gave a superb performance of the Mendelssohn Concerto in the first half of the program and later in the evening afforded delight with the golden beauty of his tone in the Wilhelm arrangement of Schubert's "Ave Maria," which he added after his group of solos, consisting of an arrangement of the Schubert "Ständchen" and Sarasate's "Zigeunerweisen." But why does a serious artist like Elman use a diamond-tipped bow. It only distracts the listeners' attention from the music.

Anna Case gave manifest pleasure to her hearers by her sparkling singing of the difficult "Bell Song" from Delibes's "Lakmé" and the beauty of voice and interpretative art she displayed in a group consisting of Schubert's "Ave Maria," Chopin's "Lithuanisches Lied" and Rimsky-Korsakoff's "A Song of India," supplemented by Spross's "Will o' the Wisp." Mr. Cristalli's numbers were the "Flower Song" from "Carmen" and an aria from Mascagni's "Iris."

Under Richard Hageman's direction the orchestra played as a novelty a "Reverie" from an unpublished opera, "La Marquise de Pompadour," by Riccardo Luchesi, a native of Bologna, Italy, but ranking as an American composer by virtue of his forty-five years' identification with the music life of this country. The ingratiating melodic character and skillfully colored orchestration of the "Reverie" made a most favorable impression upon the audience. Coupled with it was Moszkowski's familiar "Serenata."

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"PARSIFAL" IN ROME ACHIEVES A "SUCCÈS D'ESTIME"

Interest in Costanzi Production a Matter of Curiosity Rather than Understanding—Maestro Vitale Given Most of the Credit for Excellent Quality of the Performance—Question of Dress Agitates the Audience—"Damnation of Faust" Opens Season at Costanzi—Boito Still at Work—Questions of Copyright—Compulsory Musical Education

Bureau of Musical America,
Piazza di Spagna 1,
Rome, January 3, 1914.

As is usual in Italy, the grand opera season opened here on December 26, St. Stephen's Eve. But contrary to the usual custom the opening opera was not taken from Wagner's works. Instead Hector Berlioz's "The Damnation of Faust" was chosen. This opera has only twice before been given in the season's *cartellone* at Rome. In 1887 it was given in its original form as a dramatic poem without stage setting at the Argentina, when the principal parts were taken by Bice Mililotti, Toto Cotogni, the tenor, Signoretti, and the bass, Sabellico. In 1905 "The Damnation of Faust" was produced for the first time as an opera in Italy at the opening of the Costanzi season. On that occasion the scenic effects were those used by Raoul Gunsbourg and invented by him for the first production at the Monte Carlo Opera. So great was the success of the work in Rome that nearly every major opera house in Italy staged the opera and obtained from the Costanzi the loan of the properties, which had such a bearing upon its success.

In the performance last Friday evening, the principal parts were taken by Signora Boninsegna, who has not been heard in Rome for several years, the last occasion being when she took the leading rôle in the first production of Mascagni's "Maschere," the tenor, Krismer, who was last year at the Scala where his reputation is of the highest, and De Luca whose recent triumphs have been obtained at Trieste and Vienna. The staging was as usual excellent and I am glad to say that the chorus this year at the Costanzi has been much improved, probably the result of the continuous coaching which it has received through the Autumn at the Academy of S. Cecilia.

Edouardo Vitale is again on the conductor's podium at the Costanzi. If the standard of the productions throughout the season is to be maintained at the high level which he has set in the first three operas, Rome will be able to congratulate itself on a season the like of

which has not been seen for many years, with the single exception of the 1911 season when in honor of the Cinquantenario celebrations, Mascagni himself accepted the position of musical director and chief stage manager.

"Carmen" was the second opera of the Costanzi *cartellone*, with Regina Alvarez in the title rôle. This young singer—she is still in her early twenties—Spanish by birth, possessed of a strong full voice, makes an ideal *Carmen*. Already she has attained to many triumphs. At the Khedival Opera in Cairo, she made her débüt as *Amneris* in "Aida," and so great was her success that she was the next day engaged for the Colon Theater, Buenos Ayres.

The part of *Don José* was taken by the tenor, de Mura, whose clear voice blended perfectly with that of *Carmen*. The young baritone Faticanti, took the part of *Escamillo*. Leopold Mugnone considers Faticanti one of the finest baritones in the world. His voice is full and round, and his diction is clear—a rare thing among Italian baritones. From the Costanzi he will pass to the Scala.

A Weighty "Parsifal" Problem

Simultaneously with the productions at Berlin, Brussels, Milan and Bologna, it had been decided to produce "Parsifal" at the Costanzi on January 1. The many disputes over the opera had already given it an unwonted amount of advertising. As if this were not enough, the papers raised a stormy discussion as to what was the right dress for the audience to wear on the occasion. The performance was to begin at four o'clock in the afternoon, and it was contended that people could not come in evening dress. The ladies argued, however, that as the opera did not finish before nine o'clock in the evening it was impossible for them to be seen coming out of the opera in walking costume. The argument remained unsettled, and the consequence was that the first production of "Parsifal" was attended by an audience dressed in all manner of costumes which would have done credit to a circus crowd or even a first class picture show.

Perhaps this muddle would not have occurred if the directors of the Costanzi had accepted the advice given them and

postponed the production of the Wagnerian masterpiece till the next night, when undoubtedly it would have been attended by the King and Queen of Italy and the court dignitaries and civil authorities. It was impossible for these to be present on the night of January 1 or even in the afternoon as the whole of the first day of a new year in Rome is occupied with official receptions at the Quirinal Palace by the King and Queen and in the evening the time honored banquet to the government and leading citizens is given by their Majesties.

Although the aristocratic cream of society was missing, the house was nevertheless crowded and the production must be considered a success, though whether "Parsifal" will ever attain to popularity here remains to be seen. I think myself that the first performance, in spite of the excellent staging, the splendor of the music, and the capabilities of the artists must be reckoned rather a *succès d'estime*, due to the curiosity of the public to see the Bayreuth masterpiece, rather than to any understanding of the play or appreciation of the music. Probably from all I have heard the twelve performances to be given at the Costanzi this season will all be successful but it is doubtful if in years to come it will be found worth while to stage "Parsifal" except semi-occasionally.

The Audience Enthusiastic

At the fall of the curtain, after the first act, the public was enthusiastic in applause and called the principals five times in front of the curtain and then insisted on the appearance of the director, Maestro Vitale. The first act of "Parsifal" is the longest, and before it was finished, a portion of the audience was showing visible signs of tiredness. The interval, however, lasted for forty minutes and then we settled down to the second act which occupied exactly an hour. The duet between *Kundry* and *Parsifal* was excellently sung though towards the end of it Mme. Lina Pasini Vitale, who was *Kundry*, was evidently tired. There were also signs of raggedness in the ensemble, which will doubtless be eliminated in future performances. In the third act the audience became quite enthusiastic and at 9:15 the

curtain fell amid the greatest enthusiasm and cheers of the audience. *Parsifal* was impersonated by the tenor, Vaccari, who worthily upheld his great reputation. The other principals were all equal to their tasks, though it would have been good to hear the bass, Giulio Cirini, as *Gurnemanz*, a part for which he is so eminently fitted. Unfortunately he was engaged for that part at the Communale, Bologna.

The greatest praise for the performance must be given to Maestro Vitale, a Wagner enthusiast, who had personally prepared the whole performance. After the spectacle, it was generally admitted that he is the greatest opera director working in Italy at the present time.

The termination of the copyright period of "Parsifal" has once again raised the question in Italy as to whether the law on the period of copyright should not be modified in favor of the author. The question is all the more acute in Italy in view of a recent case in which the poems of the poet Pascarella, on which the copyright period has ended, have been published afresh—and greatly mutilated—by a firm of publishers. Pascarella, who is still living, has naturally protested against this insult. The public is now asking what would happen supposing some third-rate theater insisted on giving "Parsifal" with a reduced orchestra, a "cut" edition, and indifferent setting—a not unlikely case in Italy. On the question of copyright it is pointed out that the Musical Lycée of Pesar, which was the heir of Rossini's copyrights, lost an annual income of \$20,000, when the copyright period terminated, a loss which has seriously diminished the efficacy of the Lycée.

New Libretto by Boito

Arrigo Boito, the septuarian friend and librettist of Verdi, and the composer of "Mephistopheles," has just completed the libretto of a new opera entitled "Base and Boti." It deals with the old pantomime characters, *Harlequin*, *Pantalone*, *Columbine*, their friends, their loves and their jealousies.

Some weeks ago I wrote in MUSICAL AMERICA that a national committee had been formed to make music obligatory in all the schools in Italy. This has been agreed to by the government and now the committee, of which Arrigo Boito is president, has issued its program. The musical education will begin in the infant schools with breathing exercises, pronunciation and simple rhythmic songs calculated to interest the child in music. In the elementary schools during the first year the program—will be the same only rather more developed. From the second year the pupils will begin learning musical values, definitions, notes and keys, until at the end of the sixth year they have a thorough grounding in music and the solfa system. The commission emphasizes here the importance of the master during these early years insisting on good breathing and a perfect intonation. In the technical schools and the lower gymnasiums, especial attention will be given to a thorough grounding in technic. In the normal schools and the higher gymnasiums the course includes musical dictation, part singing, rhythm and harmony. At the Universities the history of music and music ethics will be taught and special classes in choral singing formed. To prevent pupils from falling into ways of error, only certain books of music will be allowed through the course, which will be chosen by the committee, approved by the Government and from time to time revised according to the latest developments.

Augusteo Concerts

The Augusteo concerts are now in full swing. Antonio Guarneri, the rejected of Vienna, has twice occupied the podium on successive Sundays. The first program included a Bach Overture, the Fourth Symphony of Beethoven, the Prelude and Fileuse from the Suite to *Pelléas and Mélisande*, by Gabriele Fauré; "Don Giovanni," R. Strauss, and the Idyll and Suite by Vittorio de Sabata. The greatest success was obtained by the Bach Overture and the Beethoven Symphony. Of the old composers Guarneri is a faithful and able interpreter. He does not seem to enter so well into the spirit of the younger musicians. Probably his German experiences are accountable for this in some degree.

The second concert contained a Brahms Symphony, the "unfinished" Symphony of Schubert, "Siegfried Idyl" and Overture to "La Sposa venduta," by Federico Smetana, scintillating, vivacious composition.

I am glad to announce that the aged but ever youthful Toto Cotogni has now entirely recovered from his serious illness and has recommenced his lessons.

J. F. SINCLAIR POOLEY.

MARGHERITA BERIZA

SOPRANO

BOSTON OPERA COMPANY

ACHIEVES SUCCESS IN FAUST AND BOHEME



BOSTON POST

An admirable foil to this figure was Mme. Beriza's Musetta. It may be said that it is rare when two such intelligent singers of the same sex appear on the stage at the same time. This Musetta was adorable and artistic from the first note to the last. It is probable that Mme. Beriza's voice will be a greater one later on, yet her equipment is fully adequate to the rôle she undertook. She sang with exceptional intelligence. She did not drag her waltz song beyond recognition. She did not overdo her business, and as what may have been a certain degree of nervousness wore off, her performance increased steadily in interest. An artist of exceptional personal charm, an accomplished actress and a most thoughtful interpreter. Such a refined and individual art is needed in a traditionally misinterpreted rôle.

BOSTON GLOBE

Mme. Beriza sang here for the first time in opera. She was a vivacious Musetta, whose pertness and petulance were within the frame of comedy, and did not fall into farce. She dressed the part with rare taste and acted with an artistic intelligence that prevented her from appearing a vulgar romp. Concerning her qualities as a singer, we prefer to speak when we have heard her in a rôle that makes more taxing demands.

BOSTON HERALD

Mme. Beriza, who made her first appearance in Marguerite as a member of the Boston Opera Company at last evening's performance, took the part as if it were no exertion to her. She has certain physical advantages that are of great aid, as well as a voice of pleasing quality. It is easy to imagine her as the very person described in the original story. Perhaps her performance would have been a little better enjoyed if there had been more force in it. At all events, she will be welcomed at future performances. This is her first season here. Last year she was in Roumania.

BOSTON AMERICAN

Margherita Beriza, the French soprano, and former wife of Muratore, the tenor, made her débüt

in the important soprano rôle of Musetta. She is also very pretty, with a native Parisian vein of humor. She sang the waltz song with much taste and good tone.

BOSTON AMERICAN

"Faust" was the opera at the popular price performance last night, Mme. Beriza making her débüt as Marguerite. Beriza is the former wife of Muratore, the tenor, and herself an artist of reputation at the Opera Comique in Paris. She made a favorable impression.

BOSTON GLOBE

Mme. Beriza sang for the first time with the company in a major part. Her Musetta preserves coquettish vitality without wantonness, can be amiably wispish in private life, and in the hour of death can know generous impulse and sacrifice. Mme. Beriza made a Musetta of engaging appearance and sang acceptably.

BOSTON TRAVELER

Mme. Beriza made her first appearance in Boston, singing Musetta and her acting and her singing both gave promise that she will be a decided addition to the company. Her appearance in another rôle will be anticipated.

BOSTON GLOBE

Mme. Beriza was pleasantly ingenuous. This is the first time here that any Marguerite has been minded to water the flowers in the garden, as a variation of the traditional business at the spinning wheel.

BOSTON POST

Mme. Beriza's Marguerite is intelligently sung, and her personal appearance graced the part.

BOSTON HERALD

Mme. Beriza made her first appearance as Marguerite in "Faust" at this Opera House at the Saturday evening performance. She has a pleasing voice and a personality that fits the part.

GLAD SURPRISE IN OVERTON RECITAL

Los Angeles Violinist Emerges Unexpectedly into Light of New York's Favor

One of those rare but exceedingly gratifying surprises which now and then make glad the soul of a much tormented chronicler of musical happenings was set forth in the New York débüt of Jaime Overton, violinist, at Aeolian Hall on Wednesday afternoon of last week. Mr. Overton is a very young man with a charming personality and a very emphatic measure of talent. He hails from Los Angeles but made his entry into this city without flattering publicity of any kind. Yet before he had finished his first number—Bach's E Major Concerto—he had placed himself upon the list of those young and little known persons whose further appearances are eagerly anticipated and of whom notable things are to be expected.

In addition to the Bach work he gave a Kreisler group—the Tartini variations, "Romance," "Tambourin Chinois," "Caprice Viennois" and Pugnani Allegro—some short pieces by Handel, Bach, Novacek, a transcription of a Chopin waltz and Saint-Saëns's "Rondo Capriccioso." His best work was done during the earlier part of the program.

The young artist disclosed taste, refinement, style and musical feeling to an uncommon degree. Possessed of an excellent technical equipment and a tone that, while not extraordinarily voluminous, is yet of beautiful quality he invested his interpretations with the right proportion of intelligence and emotionalism—for he has real temperament and ample feeling for the poetic. A few flaws of intonation and rhythmic certainty proved no very serious drawback on the total effect of a performance beautiful in itself and big with future promise—all the more as the young man is sincere and unaffected.

Mr. Overton played the Bach concerto in a manner that induced genuine admiration for the beauty of his phrasing and tone, for his poise and fundamentally artistic sensibilities. Excellent

for the most part were the Kreisler numbers, notably the lovely "Caprice Viennois," the "Tambourin Chinois" and the Pugnani arrangement. Likewise there was much to commend in the remaining numbers.

An audience of good size received Mr. Overton very cordially. Indeed he may well be listed among the important revelations of the season.

Charles Gilbert Sross accompanied in irreproachable fashion. H. F. P.

His tone is good, his intonation generally accurate, and his manner unaffected. His playing is free from most of the vices of the virtuoso. He neither smears nor sentimentalizes. He plays honestly and cleanly.—Mr. Henderson in *The Sun*.

All in all he possesses true talent to which one need accord only time for a notable development.—Mr. Halperson in the *Staats-Zeitung*.



—Photo by Mishkin
Jaime Overton, Who Made His New York Débüt Last Week

Still a trifle uncertain in his rhythm, and failing at all times to maintain a pure tone, Mr. Overton nevertheless revealed qualities which should eventually win him marked success in his profession.—Mr. Key in *The World*.

Best of all, he draws from his violin, which no doubt is a valuable instrument, a tone of remarkably fine quality and expressiveness.—Mr. Smith in *The Press*.

Josef Hofmann in Chopin Recital in Chicago

CHICAGO, Jan. 12.—The Chopin recital of Josef Hofmann at the Studebaker Theater yesterday afternoon attracted an audience which completely filled the theater. Though in a somewhat perturbed humor, Mr. Hofmann gave a vir-

tuose interpretation of some of the master works of the Polish composer. The B Flat Minor Sonata, four Etudes, the Scherzo in B Minor and the Ballade in A Flat Major were his larger numbers. The Ballade met with some technical mishaps and was not given with the fine finish which ordinarily characterizes Hofmann's performances. Neither was the Scherzo satisfactory. However, such pieces as the Mazurka in B Flat Minor and the E Flat Nocturne, op. 9, played as an encore, and the serious Sonata were given in his usual masterly manner. M. R.

Prominent Soloists at Mr. Steinert's Providence Concert

PROVIDENCE, R. I., Jan. 17.—An interesting concert was given in this city on January 7 under the direction of Albert M. Steinert, with Harriet Eudora Barrows, soprano; Arthur Hyde, the London tenor; Gene Ware, accompanist, and Edmund M. Fay's full orchestra.

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Mme. Clara

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PLANS OPERA COMPANY FOR STUDENTS

Sergei Klibansky to Give Our Singers Hearing in Their Own Country

"I AM extremely glad that Mr. John C. Freund started his campaign to show Americans the true conditions of music study, both here and abroad, and incidentally to open the eyes of American mothers thinking of sending their daughters to Europe for study, to the handicaps that young girls have to contend with abroad." This is the comment offered by Sergei Klibansky, one of New York's successful vocal teachers and formerly instructor for ten years at the Stern Conservatory of Music in Berlin, in a recent interview with a representative of MUSICAL AMERICA.

"Americans have Mr. Freund to thank for much of the recognition which American music and artists have gained in America within the last few years, and if he continues to promulgate his present propaganda, within a very short time the prestige of American music will have increased so much that our impresarios will not need to make their annual European trip in search of new material for their American seasons of opera.

"I am now formulating plans for a students' opera company, which will be open to all singing students in America. This opera company will be under the direction of one of our leading producers, and will give about eight operas a year in one of our theaters, and to these performances all managers will be invited, enabling them to hear what our American singers can do.

"When this becomes a reality the millennium for American artists will not be far off, for then our singers will have a chance to obtain positions on their own merits, and not on the strength of their European experience, as has heretofore been the case. It seems to me that this is the solution of the problem that has troubled American singers for so long a time. My idea of starting a reform is not to destroy existing conditions, but to create new conditions,



Sergei Klibansky, Prominent Vocal Teacher

making the old conditions unnecessary.

"Heretofore the only two reasons which students had for going abroad to study were that they found it necessary to have a European reputation, and because they wanted to get the right European 'atmosphere.' I have already demonstrated how I propose to get rid of the first obstacle, and the second is all a matter of imagination on the part of American parents, and the time is not far off when this hallucination will be past. As Alma Gluck so aptly put it in her recent interview in your columns: 'Artistic atmosphere is something that lies within ourselves—we don't have to go abroad for it.'

"There is a bright future for American artists here in their own country, for we surely have the best material in the world right in our midst."

W. J. Z.

St. Louis Orchestra Gives Concert for Teachers' Association

ST. LOUIS, Jan. 17.—A number of music patrons took advantage of the two concerts which the Symphony Orchestra played this week. Besides the regular pair of subscription concerts, it played last Tuesday night under the auspices of the Teachers' Association. Mrs. A. I. Epstein, soprano, and Hugo Olk, concert master, were the pleasing soloists. The management was disappointed in the receipt of a telegram last Thursday from Emilio de Gogorza, the famous Spanish baritone, who was to have been the soloist at this week's pair of concerts. A severe case of grippe was given as the cause for his not appearing. Mr. Zach added another number to his already excellently selected program and the concert proved a decided treat. Two numbers were new to local audiences. One was a symphonic poem, "In Summer," by Clapp, played from manuscript, a most colorful work. The various themes are treated in a thoroughly modern way, the composer directing his efforts to secure

the most bizarre effects. Vivaldi's Concerto for String Orchestra, with its two solo violins, one 'cello and one viola, the orchestra members playing these parts, went well and the ensemble work of the strings was excellent.

H. W. C.

Tours for Walter Anderson Artists

Walter Anderson has booked Marie Kaiser, soprano, and Albin Antosch, cellist, to appear at the Tiffin, O., Festival on April 28 and 29. Miss Kaiser is also to make a Western tour, and, among other engagements she will appear with the Schubert Club of Kansas City. Mildred Potter, contralto, is booked solid, beginning with her New York Hippodrome appearance on January 25, until March 10. Her tour extends to Toronto, Minneapolis, Chicago, Milwaukee, and five cities throughout Kansas, including Wichita, Salina, Leavenworth and Parsons. The Manhattan Ladies' Quartet appears in Winsted, Conn., on January 23, and William H. Pagdin is booked for a concert in Oswego, N. Y., on March 13.

Mr. Kennerley

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IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Granberry Pupils Show Talent

Students of the Granberry Piano School were heard to good advantage in two recitals on January 16 and 17. Those of the Brooklyn branch were heard at Pouch Gallery, Brooklyn, and those of the New York school at Carnegie Lyceum, New York. Those taking part effectively in the Brooklyn concert were Gretchen Boerum, Pierson Gould, Malvina Hackett, Ethel Hirsch, Dorothy Longman, Dorothy McDonald, Lillie Meurer, Isobel Pirie, John Pirie, Anita Snow, Winthrop Trowbridge, Beatrice Van Saun, Frances Macdonald, Hannah Austin, Elsa Beckers, Kurt Beckers, Helen Bateman, Helen Jordan, Hazel Longman, Flora MacNaughton, Lockwood Pirie, Anna Scudder, Kathryn Schwarzwalder, Grace Lisle, Elizabeth Voorhis, Charlotte Spooner and the Misses Baker, Barker, Callahan, Graham, Simms and Wells; and Messrs. Barnard and Love.

At the New York recital the talented participants were: Dorothy Achelis, Ersily Caire, Dorothy Clement, Elizabeth Foskett, Celestine Goddard, Elsa Hupfel, William Muschenheim, Elizabeth McAnish, Ethel Tefft, Isabella Wood, Elinor Whitney, Lillian Wilson, Beatrice Moore, Arleta Baker, Elizabeth Cushman, Dorothea Heermann, Alice Hammond, Eleanor Hubbard, Alice Victoria Rountree, Robert Ryle, Georgina Wells, Elizabeth Voislawsky, Van Rensselaer Voislawsky, Chester Hill Whitney, Virginia Corcoran, Adele Hammond, Mary Strange, Dorothy Radley, Louise Morris, Emily Hammond, Eleanor King, Elizabeth Flint, Marian Hodenpyle, Lucy Patterson, Ruth Spafford, Anna Von Culin, Reynette Caire and Madeleine Keily.

Appearance of Klibansky Pupils

Several pupils of Sergei Klibansky have received engagements during the last week. B. Guocoenian, tenor, and C. F. Helfrich, baritone, are soloists at the Adams Memorial Church. Marie Louise Wagner appeared at a musicale given by Mrs. John Henry Hammond, president of the Three Arts Club, where

she sang Schubert's "Gretchen am Spinnrad" and "Frühlingsglaube," MacDowell's "Blue Bell" and two new songs by Paul Bliss, called "Butterflies" and "How Many Moons." At this recital Miss Wagner scored such a success that she secured another engagement there for March. In addition Miss Wagner sang at the Three Arts Club on January 11. Amelia Miller, soprano, and Mr. Guocoenian have been engaged for several school concerts. On January 21 Mr. Klibansky will give an artist-pupils' recital in Newark. The pupils who will sing there will be Lalla Bright Cannon, Jean Vincent Cooper, Marie Louise Wagner, Amelia Miller, B. Woolff and Paul F. Eichorn.

Baernstein-Regneas Artist Pupils

At the studios of Joseph-Baernstein Regneas, on January 14, several of his artist-pupils were heard to good advantage in a recital. Especially praiseworthy was the artistic interpretation of three Schubert songs and a group of Fauré, Paladilhe and Zandonai by Gladys Axman, lyric soprano. Betty Ohls, another soprano, was decidedly pleasing in a "Manon" aria, a group of old French songs, and a German group. Mme. Ohls's enunciation was especially praiseworthy. Earle Waldo Marshall, with an excellent baritone voice, sang the "Prologue" from "Pagliacci" most commendably. Earl Ward, baritone, won much applause with the "Vision Fugitive" aria from "Hérodiade." Helen Pierre, contralto, interpreted an aria from "Samson and Delilah" with deep feeling. The able accompanist was Umberto Martucci.

Mme. Maigille Resumes Teaching

Mme. Hélène Maigille has resumed her vocal teaching this week at her studio in Carnegie Hall. Mme. Maigille will devote her time to voice placing and the teaching of artistic singing and will hold voice examinations at her studio on Tuesday afternoons at 3 o'clock.

A feature will be a Summer session, which this teacher will conduct this year, beginning on Monday, June 8, and con-

tinuing through Friday, July 31. The course is to be one that will have an especial value for teachers who desire to study the method by which Mme. Maigille has accomplished her results.

Recitals of Ziegler Artist Pupils

A series of weekly artist-pupil recitals was begun on Wednesday, January 21, at the Ziegler Institute of Normal Singing. The first two pupils to be heard were Elsie Hirsch, soprano and Marion E. Bertolet, contralto. Isa Macguire was the soloist at the New Thought Society meeting at the Princess Theater on January 11. Charles Floyd, tenor, was soloist at a concert at the Railway Young Men's Christian Association on January 16. Linnie Lucille Love, soprano, has been engaged by Philip Bartholomae to appear in an operatic sketch in vaudeville.

Becker Pupils in Concerts

Ruth Sexton, a gifted pupil of Gustav L. Becker, the piano teacher of Steinway and Aeolian Halls, was engaged to give a piano recital on Friday of last week at the Country Life Exposition in the Grand Central Terminal Building. Her program contained numbers by modern Austrian composers. Next week she will present a program of Grieg compositions under the same auspices. Another pupil of Mr. Becker's, Leo Lefkowitz recently played at three concerts, receiving high praise for his musicianship.

WINNIPEG WORKING HARD FOR SYMPHONY ORCHESTRA

Noted Artists for Recital—Ernest Nixon Kitchen School Opens—Free Concert Appreciated

WINNIPEG, CANADA, Jan. 15.—The movement toward organizing a symphony orchestra is taking tangible shape, for recently a limited association was formed, and the subscriptions necessary to obtain a charter have been made. Music-lovers treasure the hope that the orchestra will be a reality ere many months elapse.

Local matters musical are meanwhile being acceptably handled by Messrs. McKenna and Metzler, new managers in the concert field, under whose auspices Mme. Alda, Frank La Forge, Gutia Cassini and Mme. Mérö have recently charmed audiences here.

The Ernest Nixon Kitchen School of Pianoforte Playing early in the season has done a lot for the welfare of music. Mr. Kitchen enjoys the esteem and confidence of the people of Winnipeg to a marked degree, and this was strikingly confirmed when 1,000 people attended the opening of his school early in the season. The Leschetizky method is taught in the school.

Large and fashionable audiences attended the recent piano recitals of Muriel Brown in the Royal Alexandra Hotel and Edith M. Johnson in the New Fort Garry Hotel. Helen Davies Sherry, dramatic soprano, assisted Miss Brown and proved a singer of considerable charm. Brabazon Lowther, a Celtic baritone, was a capable assistant at Miss Johnson's recital, which was given under the distinguished patronage of the Lieutenant Governor and Mrs. Cameron. Both recitals were managed by Mrs. E. M. S. Fite.

The Women's Musical Club, in addition to its regular Winter schedule, has been doing some excellent work by giving free vocal and instrumental concerts on Sunday afternoons. These have been largely attended.

E. N.

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Some Press Comments of Recent Scandinavian Tour:

The principal critic of Copenhagen, Ch. Kjerulf, wrote in the "Politiken" of February 27th, 1913:—"There is something in the playing of Marguerite Melville-Lisznewska that is like looking deep into the depths of the soulful eyes of a beautiful woman! No wonder she made such a strong appeal to her audience from the very start, in these days when the principal aim of so many women, and especially of pianists, seems to be only to challenge their male competitors, thereby forfeiting their own innate charm and individuality."

The Hovedstaven wrote on Feb. 26:—"Brahms's Intermezzis, opus 119, were given with captivatingly natural grace and beautiful tonal effect. In two Chopin études and the F Major Ballad her exquisite technique won her a veritable triumph, while Rubinstein's A Minor Barcarolle was like a poetic improvisation, which is the true character of the composition. Here is an artist one listens to with genuine pleasure." And the same paper on March 13th, 1913:—"Marguerite Melville-Lisznewska gave on Tuesday her last piano recital in Copenhagen, showing her power of holding together a programme equally imposing and beautiful, combining the old and the new. Beethoven's Sonata, opus 78; the Kreisleriana of Schumann, Brahms's Ballad 'Edward,' and Rhapsody in B Minor, besides a Chopin group and three new interesting works of Debussy. Marguerite Melville-Lisznewska is one of the rare artists who feels what she is playing and makes her audience feel it as well. She draws from her instrument a sonorous forte as well as the most gossamer pianissimo, each at its proper time and place. These tonal nuances, combined with her masterly interpretations and firmly held rhythm, make each and every one of us hope for a speedy return of this admirable artiste."

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FRANCES ALDA

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—Regularity in Reflecting and Eating—Subjective Mind a Formative Power—The "Place of Infinite Music"

BY ARTHUR FARWELL

In my last chapter on the present subject I gave an example of the manner in which the creative process of the mind may be applied to the "creating" of a desired external circumstance. I will now indicate by example, similarly, how it may be applied to artistic creation, specifically in the present case, to musical composition. We are not accustomed to the use of the term "creation" with regard to the moulding of circumstances or conditions, though we apply it commonly to the production of works of art. Since both are manifestations, through the individual, of the one universal creative process, there is no reason why we should not use the same term for both. It is important to realize this, and especially the reason for it, for through this realization the artist knows that the power through which he creates his works of art is the same power through which he may, if he chooses, create a desired or needed external circumstance. It requires only that he recognize this power as *one*, and that he learn the means whereby he can specialize the direction of it in any way desired, whether to material, mental or spiritual ends.* For all conditions are under the Law, and the Law is *one*, however diverse may be the special applications of it by different individuals.

The difference between creating a material condition and a work of art, so far as the mechanism of the creative process is concerned, is not one of kind but one of directness. In producing an art work, the artist, after the creative response of subjective mind to his call has taken place, has only to put out his hand and arrange his matter, or "medium," as he wishes it to be. The whole manipulation of the *matter* involved is directly his. But in the creating of an external material circumstance involving things beyond his personal reach, he must wait until he has caused universal subjective mind telepathically to move others at a distance to manipulate matter, which involves a more complex operation of the "law of growth." The root of both processes is the same—Spirit prompting the readjustment of matter. It is necessary, however, to understand that universal subjective mind, or Spirit, is everywhere at once (i. e. independent of time and space), and that all individual minds are continuous with it. It will be seen that the Law permits the artist to realize at once his wildest dreams in his art, but interposes a less direct and less easily comprehended process in matters involving his relation with others. Responsibility increases directly with knowledge of the Law.

Significance of Reflection

One way of showing that both processes—the creation of art and of material conditions—are the same at base is to call attention to the fact that both are dependent on *reflection*. This brings us to a matter of the utmost moment, for *reflection* lies at the base of all creation—even the creation of the

* The "Edinburgh Lectures" and "Creative Process in the Individual" by T. Troward, should be read in connection with my writings on this subject.

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orchestral scores of the last pageant. Throughout this period I was in a high state of energy and exhilaration until the heat of midsummer, when this, together with open windows and Summer school students practising all day long on every hand, and the added work of attending to the municipal concerts, brought me to a condition of tiredness bordering on breakdown, though that border was not crossed. I am certain that without the knowledge and exercise of certain laws of the creative process of mind I could not have kept abreast of this work, and I believe that with happier external conditions during the last month I should not have become as tired as I did. On another similar occasion I should know enough to "create" such happier external conditions. Also I believe that if the persons that we hear of who work habitually on as little as four hours of sleep a night would record their psychological experience, we would find it illuminating in many respects with relation to the matters we are considering.

Eliminating Mental Waste

In view of the enormous amount of composition I had to get through with, it was necessary to produce it at a very much more rapid rate than I had ever done before. Nothing was to be gained by pushing or hastening my mind along its ordinary lines of conscious activity. That would have meant the introduction of a disturbing unrest which would have been fatal both to any real composition and to nerves. The problem was to find a more rapid *normal* activity of the mind, or, more truly, a more constant normal effectiveness through making every thought "tell," and through the corresponding elimination of waste mental effort.

I must say before going further that I had not the slightest intention or desire merely to put down anything that might be acceptable, and so get the job done. I was profoundly interested in this music, which in its requirements was along the line of long-cherished ideals, and I never gave myself more wholly to any music than to this, to which in many places I gave an elaborate symphonic structure, combining themes and even working in the more difficult orders of counterpoint.

Had I merely grappled consciously with each problem as I came to it, in conceiving and constructing these works, I should have wasted a vast amount of time in futile conscious effort before getting ideas which satisfied me. I have already told how I discovered long ago that the subjective mind would spontaneously and apparently without effort solve problems which all efforts of the objective mind failed to solve, provided that a solution was so called for, and time allowed for the response. I have since seen the same principle stated by others, notably by the French mathematician Poincaré, who found that mathematical problems were solved for him in precisely this manner. What I did, therefore, was to keep my subjective mind constantly working in advance of my objective mind, using the latter really only as a recording instrument. That is to say, I spent a little time each day formulating the problems ahead of the actual work in hand and presenting these to my subjective mind for solution, but spending no conscious effort to solve them or to get the desired musical ideas at the time. Then I applied myself to the work in hand, which consisted in making myself the receiving apparatus for the ideas previously sought in the manner just described.

Hasheesh not Needed

Thus instead of racking my brains, or whipping myself up to a state of creative emotion, or taking hasheesh or adopting any of the approved means of inducing musical inspiration, I spent my time in two ways, in reflecting upon the nature of the problems to come, a process of quiet concentration; and recording in tone the answering *reflections* of the subjective creative spirit within, a process which holds all of the exaltation and joy which the act of composition can give to the composer.

If the problem was to receive the musical idea for the wild piping or dancing of a wood-spirit, for a merry rustic procession, for subtle "dream-chords" which would combine effectively with bird notes,

for the solution of any matter, emotional or merely technical, I would simply reflect upon it until I had a clear image, not of the actual music required, but of the *conditions which it must fulfil*. This is an important point, for subjective mind does not ask objective mind to give it the solution, but the *problem*. It accepts the premises, and produces the result in exact accordance with them.

This brings us to the important point, so clearly set forth by Troward, that subjective mind, or Spirit, taking it in a broader sense, is not only a creative but a *formative power*. If we, with our objective mind, present to it the conditions to be fulfilled, it will give the result to us in the *form* which will most perfectly fulfil those conditions, and far more perfectly than we could hope to do with any effort of our objective mind. Our objective mind does not *create*; if it is not merely rearranging external things which are already created, it is "giving direction" to new creations of Spirit.

I was, therefore, constantly receiving *forms*, i. e. definitely shaped thoughts or motives having precisely the expressive quality required which, because they were actually *creative*, evolved themselves with great rapidity into definitely shaped musical compositions fulfilling exactly the conditions given. Whenever I came to a place when the brain halted, instead of driving it forward on the problem in hand, I took at once the mental position of passive receptivity, keeping the thought-channel properly directed (which is necessary in creative receiving) by the somewhat fanciful method of thinking of something which I may call the "Place of Infinite Music." From this place of infinite supply the needed ideas came forth quickly, while the brain rested.

The elements of haste and excessive hours of work in the above experiences have no bearing upon the general principles involved, though they did serve to show that some ideas commonly held concerning mental fatigue and our contact with the source of power may stand in need of readjustment.

Gerardy, Nielsen and Oltzka in Grand Rapids Concert

GRAND RAPIDS, MICH., Jan. 14.—The third concert of the V. B. A. Mary Freed Bed Hospital course was given Monday evening at Powers Theater by Jean Gerardy, cellist; Alice Nielsen, soprano, and Rosa Oltzka, contralto. Mr. Gerardy's playing possesses both a poetic and a dramatic quality and with his beautiful tone he instantly won his audience. Miss Nielsen shows even more beauty, finish, and breadth of tone than a year ago. Mme. Oltzka sang her German *Lieder* well. Leon Bloom was accompanist. E. H.

Felix Weingartner's opera, "Cain and Abel," is to be given at the Darmstadt Court Theater in May, during the Spring Opera Festival, under the composer's personal direction.

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QUINLAN OPERA COMPANY COMPLETING WORLD TOUR

English Organization Has Traveled 40,000 Miles in Year—Booked for Many Canadian Performances

VANCOUVER, B. C., Jan. 10.—Since the Quinlan Grand Opera Company first saw the light two years ago, it has traveled some 70,000 miles, and by the time the company reaches Liverpool, England, after its tour of the Dominion, beginning here this month, a record of 40,000 miles for this year alone will have been registered, and 76,000 miles in all for the two years. The year's trip around the world has cost \$150,000 in transportation alone, and the work of route planning, organizing, répertoire devising and collateral details, under the moving spirit of Mr. Quinlan, was little short of stupendous.

The trip has not been without thrills other than those born of artistic achievement, for the company had the memorable experience of singing "The Marriage of Figaro" and "Madama Butterfly" in Johannesburg, South Africa, while an industrial tragedy between troops and workingmen, in which forty were killed and 300 injured, was being enacted outside the theater. Later on when the globe girdlers entered the harbor of Sydney, Australia, they were held up by the authorities owing to a smallpox scare and each member was compelled to be vaccinated.

The Following Artists

Edna Gunnar Peterson, Pianist

Engaged for spring tour St. Paul Orchestra. Mason & Hamlin Piano Used.

Rose Lutiger Gannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in "The Messiah."

Mrs. Hanna Butler, Soprano

Engaged to sing "The Creation" with St. Louis Symphony Orchestra in Peoria.

Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra Dec. 7th. Immediately engaged for National Swedish Saengerfest.

Mr. Albert Borroff, Bass-cantante

Engaged for tour to Pacific Coast in February.

Clara Williams, Soprano

Engaged for twenty Festivals with St. Paul Symphony Orchestra.

The Beethoven Trio

Otto Roehrborn, Violinist; Carl Brueckner, Cellist; M. Jennette Loudon, Pianist, on tour from April 27th to May 26th.

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There are 200 artists in the organization, and it is a source of great pride to impresario Quinlan, that in the 560 performances arranged for, not once was an audience disappointed by the failure of the company to sing. The company has a répertoire of twenty-nine operas.

Montreal will hear the Quinlan company in twenty-five different works during a three weeks' season, and Toronto and Winnipeg in sixteen different offerings during a fortnight's stay in each of those cities.

BOSTONIANS HEAR VIOLINIST BLOCH



Alexander Bloch, Young New York Violinist

Owing to demands for his services in and about New York during the month of February, Alexander Bloch, the young violinist, has abandoned his contemplated tour of the South for that month. His New York success at his Aeolian Hall recital in November last has prompted him to give a recital in Boston. Under the management of L. H. Mudgett he appears at Jordan Hall on Thursday of this week, when his program includes Handel's E Major Sonata, the Mendelssohn Concerto, the Vitali Chaconne, with Dr. William C. Carl at the organ, and shorter pieces by Tor Aulin, Chopin-Auer, Pugnani, Tschaikowsky and Brahms.

In the above snapshot Mr. Bloch is seen at Loschwitz, the Summer residence of Leopold von Auer, with whom he studied while abroad.

Where Concert Audiences and Opera Audiences Differ

Our concert-goers are not very numerous, writes Charles Henry Meltzer in the *New York American*. Ten thousand, it may be, or even less. But of this handful almost all are musical, and being musical are also critical. The average operagoer swears by well-known names. If Caruso heads the bill, he feels at ease. To praise Caruso seems to him (or her) quite safe. The concert-goer, on the other hand, draws nice distinctions. He knows the difference between Paderewski in his normal mood and Paderewski when his fingers ache. Even so admirable a violinist as Ysaye cannot take liberties with the American concert-goer. The artist who is bold—or brash—enough to give a recital here must be keyed up to the top notch—or risk failure.

Frieda Langendorff is now in Kiel for ten appearances there as Kundry.

EXHIBITION OF RARE OLD VIOLINS IN NEW YORK

Authenticity of Instruments in Kirsch and Vitale Collections Attested by Ysaye, Kreisler and Elman

Music lovers went in large numbers to special concerts given last week in the Wanamaker store in New York to hear celebrated artists play works of the seventeenth and eighteenth centuries on old violins—the Kirsch collection and the Vitale collection.

The collections contain twenty-five rare violins, ranging in value from \$8,000 to \$200. The Kirsch collection, gathered by the late Bernard Kirsch of Nuremberg, Germany, in a sixty years' quest in Europe, contains twelve instruments which are worth \$30,000 in their original cases. The violins are now owned by a Boston firm, having been purchased a short time ago from the widow of the famous connoisseur, and their exhibition in Wanamaker's was their first in New York. Fritz Kreisler, Eugen Ysaye and Mischa Elman have played on the instruments and vouch for their authenticity.

The gems of the Kirsch collection are a Joseph Guarnerius (del Jesu), Cremona, 1737, made in the same year as the King Joseph and valued at \$8,000; a Nicola Amati, Cremona, 1667, of exceedingly beautiful wood with back of rare birdseye, valued at \$2,000; a Pietro Giovanni Guarneri, Cremona, 1702, valued at \$1,800; a David Tedhler, Rome, 1703, said to be the finest specimen of this master, valued at \$1,600 and a Giuseppe Guadagnini, Milan, 1790, valued at \$1,500. The remaining ones of the collection are a Pressenda, a Testore, a Gagliano, a Gobetti, a Palestriani, a Tononi and a Castello.

The other collection is owned by Giuseppe Vitale, a Brooklyn connoisseur and violinist, who inherited the instruments from his grandfather, Michaelo Vitale of Teano, near Naples. One is a fine Stradivarius, dated Cremona, 1675, and worth about \$4,000. Mr. Vitale owns another masterpiece of this famous maker, which was not exhibited. It has been in his family for 250 years and is valued at \$12,000. His collection includes an Amati of 1660, valued at \$3,000; a Gion Batta Bodio, Venice, 1788, valued at \$3,000; a Diuulio-Prugard of 1617 and a Delaney, also valued at \$3,000. Mr. Vitale played several of his prized possessions at concerts up to a few years ago.

Edmund Severn's "New England" Suite in Favor

Proof of the growing interest in American compositions is given not only in the numerous performances to-day of songs and pieces in the smaller forms but also in the hearings accorded larger works. Edmund Severn, of New York, is an American who has progressed steadfastly toward recognition. His suite, "From Old New England," for violin and piano, in which he has used as thematic material tunes which he heard as a boy in his native Massachusetts, was performed twice in ten days by Maximilian Pilzer and Frank Bibb, on January 5 at the "Composers' Evening" of the musicians' club, "The Bohemians," in New York, and at a concert in New Brunswick, N. J., on January 15. Carl H. Tolleson and Augusta Schnabel-Tolleson played the same work at the meeting of the Tonkünstler Society on January 20, on which occasion Sam G. Martin, tenor, sang four of Mr. Severn's songs, "Bring Me a Rose," "To My Beloved," "Her Violin" and "Marcelle."

Hamburg Concert Society Gives Final Concert in Toronto

TORONTO, CAN., Jan. 12.—The final concert of the season in a highly interesting series was given last week by the Hamburg Concert Society in Massey Hall before an exceptionally large audience. The features of the program were the Tschaikowsky Trio for Piano, Violin and Cello, played by Mme. Leginska, Jan and Boris Hambourg, and the Beethoven "Kreutzer" duo-sonata played by Mme. Leginska and Jan Hambourg. The first was performed with admirable ensemble and impressed the audience with Mme. Leginska's really remark-

able powers. The "Kreutzer" exercised its charm by virtue of such admirable interpreters and executants as Leginska and Jan Hambourg. Señor Paul Morenzo contributed two numbers, which might be accepted as models of smooth and graceful singing. Boris Hambourg's playing of three 'cello solos gave fresh affirmation to his distinguished abilities. R. B.

BARITONE CLARK AT SALT LAKE

Many Encores Demanded of Singer—His American Songs Welcomed

SALT LAKE CITY, Jan. 13.—Charles W. Clark, baritone, proved to be delightfully entertaining in the concert in which he was heard here on Friday evening. His program was well selected to show the scope and richness of the singer's voice. It included a group of French songs, "Air de Cadmus et Hermoine" and "Air de Caron" by Lulli, and "Laisse en paix de Dieu des Combat," by Gréty.

"Verrath," "Von Ewiger Liebe," "Die Mainacht" and "Wie Bist du, Meine Königin," by Brahms, were exquisitely sung. In beautiful German songs the work of the singer was beautifully supplemented by the artistic accompaniments of Gordon Campbell, whose work throughout the evening was of a high order.

The rest of the program consisted of several groups of songs in English, including "Prospero," "Uncle Rome," "How's My Boy?" and "Fiddler of Doone," by Sidney Homer; "Apparitions" by Lulu Downing, "Absent" and "Sun" by Wyman, "Scorned Love" and "Fairest One of all the Stars" by Kurt Schindler, "Fool's Soliloquy" by Campbell-Tipton and "Eagle" by Carl Busch. Mr. Clark was generous in encores, singing additional numbers by Hahn, Brahms, Debussy and, after the last number, "It Is Enough," from Handel's "Messiah."

E. M. C.

Didn't Like Ugly Things

Here is a little story against himself that Landon Ronald, the London composer-conductor, relates in the *Strand Magazine*: "I went into my club one day, looked into the reading-room, and saw a great friend of mine talking to one of the ugliest men I have ever seen in my life. My friend called me over, and much to my regret, as I dislike ugly things in life, introduced me to the man in question. He turned out to be quite a decent fellow, and paid me the usual silly compliments which all professionals receive. I conversed with him some five minutes, and when I had had enough he reiterated his pleasure in meeting me, being one of my greatest admirers, and added:

"In any case, Mr. Ronald, I was most anxious to know you, because I am always being mistaken for you."

Noted Artists Earn Return Engagement in North Adams

NORTH ADAMS, MASS., Jan. 18.—The music festival recently given in the Empire Theater proved so successful that a return engagement of the contributing artists was eagerly asked for by a large and appreciative audience. The festival was given under the direction of Annie Friedberg of New York and the artists were Mary Adele Case, Mrs. Karola-Frick, Mme. Nana Genovese, Miss M. de Forest Anderson, Romeo Frick, Umberto Sorrentino and Samuel Mensch. The program, made up largely of operatic excerpts, was generous in length and delightful in quality.

Fifty members of the choir of Trinity Church, New York, gave a concert at the Farm Colony, Castleton Corners, Staten Island, January 12, to the delight of 900 of the city's charges. Victor Baier, musical director, and Morris E. Schwarz, organist, were in charge of the program and the soloists included William L. Parker, Pelham Wilkes and Master Harry Foote.

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NOTED DUTCH PIANIST UNVEILS SECRETS OF TONE PRODUCTION

How Martinus Sieveking Works Out His Unusual Theories—Piano in His Paris Studio a Curious Instrument Adapted to Its Owner's Massive Bulk—A Fallacy to Insist That All Artists Use Keyboard of the Same Size—Sieveking as Player of His Own Compositions—A Past-master in the Production of Tone-Color—Eccentricities of an Artist of Remarkable Personality

By C. PHILLIPS VIERKE

Bureau of Musical America,
17, Avenue Niel, Paris,
January 2, 1914.

THAT giant among pianists—in more senses than one—Martinus Sieveking, lives in a quiet little flat at the very foot of Passy hill, in the most unapproachable quarter of Paris. But if only all pilgrimages ended so pleasantly! These were my thoughts when I left the musician's dwelling after some two hours in his company—two hours crammed with such interest that they seemed to pass in as many minutes.

When I rang at the door of his apartment it was Sieveking himself who opened. I had never met him, but, strange as was his attire, I had no difficulty in recognizing him from the picturesque description given me by some who had.

The massive frame before me clad in brown woolen sweater was surmounted by a head which would transport a sculptor into the seventh heaven. Features of Greek purity of contour were adorned by a fierce bristly moustache.



Martinus Sieveking, the Noted Dutch Pianist and Teacher, of Paris, Who Announces That He Has Discovered a "New Method"

But, most wonderful of all were the eyes which gazed at me full and firmly with a half irritated, half inquisitive expression. I was abashed and my words of introduction were but feebly and hesitatingly enunciated. The object of my visit having been made clear, however, Sieveking, in the best of French, bade me enter.

Two long, low rooms with the usual French doors, the first object to catch my eye being the great piano built especially for the pianist Colossus and the largest in the world. It looked very much the worse for wear. An old camera—such as is used by professional photographers—had been placed on the tail of the instrument, which occupied about one-third the length of the apartment.

New Anthems
By
H. W. B. BARNES
Sun of My Soul
The Lord My Shepherd Is
I Heard the Voice
Te Deum in E. b.
The Pi-Qua Lity Co., Piqua, Ohio

ment. Near the music rest was a large screwdriver and a wire string, evidence that I had disturbed my host in the gentle art of "tinkering." Valuable old curios and some priceless ancient furniture adorned the apartment, but they did not hold my attention, because, while conversing with the pianist-composer, I suddenly became aware of an insistent noisy obbligato.

A Clock Collector

This came from a curious source, as I discovered when I looked about me and saw at least a score of clocks in the apartment. Grandfathers, astronomical, Louis XVI—clocks of all epochs and denominations seemed to be represented. Sieveking later explained the mechanism of a number of his "favorites" (he discusses his clocks as if they were as simply classified as postage stamps), but as it is Sieveking the musician who is of primary interest to the readers of MUSICAL AMERICA, the highly interesting clock collection must be disregarded.

"What have you been doing to Paderewski in America?" asked Sieveking, lapsing into English. "Surely a great artist such as he should be allowed a little more scope. If he has been 'pounding' it was because the piano did not suit him. He could not perhaps draw from the instrument what he desired. Now that he is playing better he probably has a piano that responds more sympathetically. What a fallacy it is, for instance, to say that all artists should be obliged to play on a keyboard of the same size! Look at my hands!"

They were massive but beautifully proportioned, the muscles standing out like knots.

"Godowsky is a small man," he continued, "but, as I am not obliged to wear Godowsky's gloves, shoes or hat, I don't see why I should be compelled to play on Godowsky's piano."

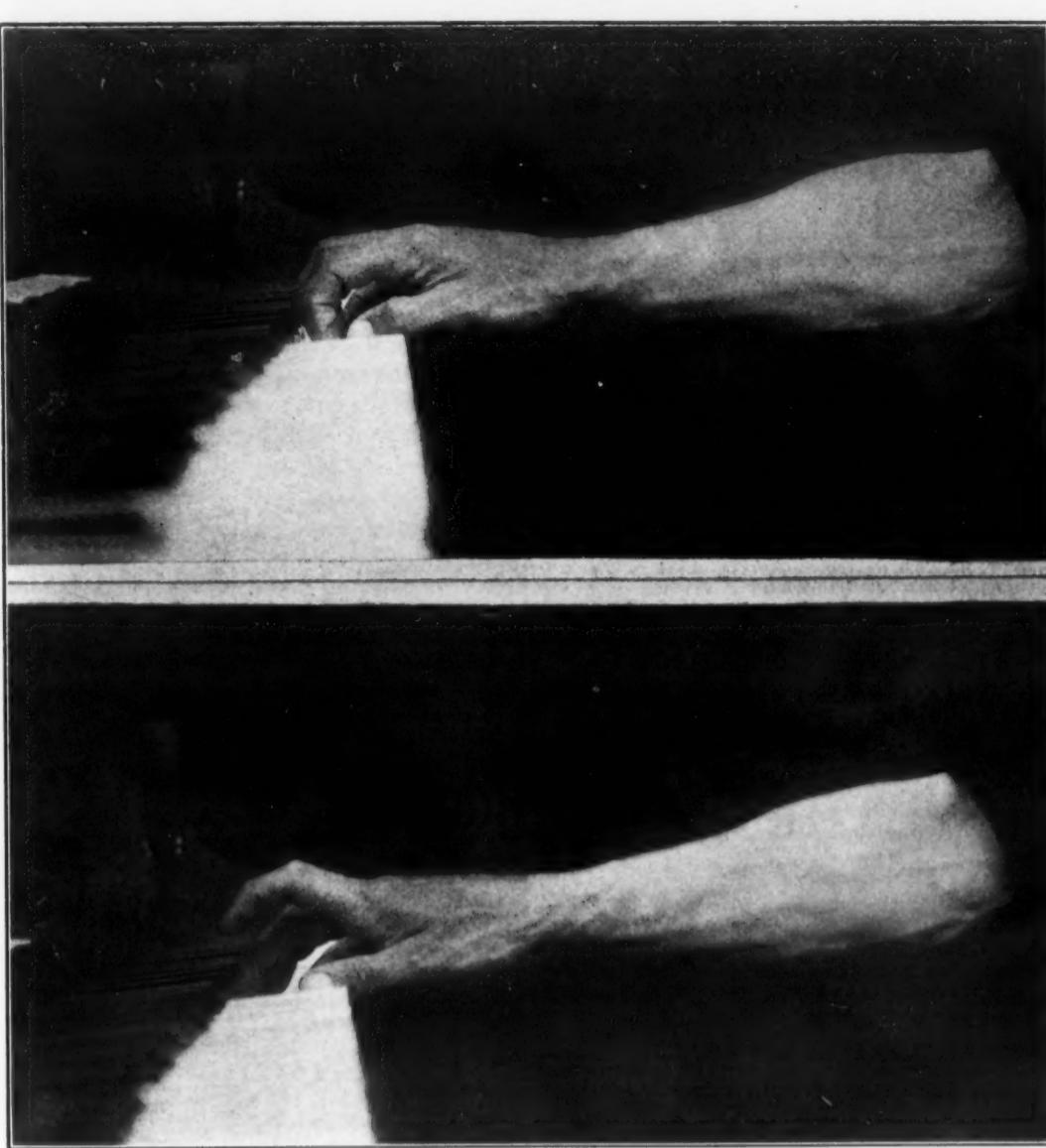
Sieveking's Piano

"Come and look at my piano," said Sieveking with a genial smile. I went over to the instrument with him and examined attentively the famous inclined keyboard slanting toward the body at a very perceptible angle. The white keys measure a little more than an inch in width, but are depressed with the same ease as any others. When Sieveking sat down at the piano he carefully changed his house slippers for a pair of well-worn dancing pumps, for he declared he never played in any others. My attention was thus drawn to his feet and I noticed that the pedals of the piano were placed not close together, but about fourteen inches apart.

"That's for balance," said the Dutch giant. "When the pianist leans to one side to execute a run his body then retains perfect poise. Isn't it extraordinary that there have been innovations and changes in the construction of every section of the piano since the days of the clavichord, with the exception of the keyboard and the position of the pedals?

His Own Composition

"This is my latest little piece to be published. And Sieveking played "Cornemuse" to me, a bagpipe theme, brilliantly thought out and harmonized, and which, needless to say, was superbly



Illustrating the Sieveking Method of Piano Playing—Below: The Position of Hand and Wrist (Mr. Sieveking Sits Very Low at the Piano), and, Above, Bad Position of the Finger—the Finger Hooked and Thumb Bending Inward. Note the Muscular Development of Mr. Sieveking's Forearm

interpreted. The old but faithful piano had seen its best days, but Sieveking drew from it a tone of such sweet resonance that all I could do when he had finished was to stare at him in amazement.

"How do you get all those marvelous varieties of tone?" I asked.

"Ah! That is my secret!" he ejaculated. "That is what I retired from professional life six years ago to evolve and study."

"New method," he continued, in his quaint, short but emphatic English, which he has a habit of punctuating frequently with an abrupt and forceful "Ja!" "It is best explained by calling it the Deadweight method. Feel my arm."

I tried to lift his arm from the keyboard and managed to raise it a few inches with a great effort. Then I let go and his fingers struck the keys with great violence.

Secret of Tone

"That is the secret of tone," said Sieveking. "I do not press, but just allow the weight of my arms to rest on my hands. Absolutely new method! Many do it unconsciously, though. Also notice that I move my fingers from the hand joint and not from the middle joint, which latter causes the whole hand to be cramped."

Sieveking then played a composition the manuscript of which he had been copying that same day. It is a delightful trifle called "Souffrance" and extremely modern in harmonization. After that he broke into the least known of the Beethoven sonatas, but one that he adores, which was followed by Liszt's transcription of the "Erl King." As Sieveking played and evoked that extraordinarily exquisite tone again I watched his method. I noted that, at no time, even in purely staccato passages, did he raise his hands far from the keyboard. This, he explained to me later, was on account of his inclined keys, which places the black keys on the same

level as the white, an arrangement which also guarantees a faultless legato touch. Greater leverage and general ease in executing runs are characteristics of the Sieveking keyboard, which I was able to test satisfactorily for myself on another piano of the usual size.

A Formidable Athlete

One fact must be taken into consideration, namely, that Martinus Sieveking is a man of stupendous muscular strength. Eugene Sandow, the famous expert in physical culture, has declared him to be his finest pupil. He is also a trained athlete, notably a swimmer, fencer and boxer. The width of Sieveking's biceps according to my own testimony would do credit to an ordinary man's thigh, and they are as hard as steel. Yet this man with the mass of muscular energy is completely without mannerisms. All his action comes from wrists and main finger joints. His arms are moved in playing ever so little and his body not at all, except in "sweeping" the keyboard.

Sieveking has many remarkable pupils, including Henri Etlin and Paul Loyonnet, but he is to emerge from his temporary seclusion before long and intends to prove his ideas by practical demonstrations. The statement of his which will interest the student most is that, given a sound elementary musical education and by following his method, one can attain to virtuosity in two years. And the teacher is willing to furnish a written guarantee to this effect!

Diminishing Attendance for St. Paul Popular Concerts

ST. PAUL, Minn., Jan. 7.—The ninth popular concert by the St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, with Rollin M. Pease, baritone soloist, covered a program of good music played with laudable skill, but lacking in inspirational quality. The audience was pitifully small. Neither the Strauss Waltz, "On the Beautiful Blue Danube," one of the orchestra's most compelling magnets for a popular concert, nor Bizet's popular second "Carmen" Suite sufficed to bring the desired attendance. The diminishing size of the Sunday audiences is cause of general lament here, and it is felt by some to be due to the lack of a certain vitalizing spark. F. L. C. B.

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New York City**First Impressions of America
Recalled by Lilli Lehmann**IN her recently published book of memoirs, "Mein Weg," Mme. Lilli Lehmann gives the following account of her first impressions of America, formed in 1885-86 when she first sang at the Metropolitan Opera House. The translation is from the New York *Tribune*:

"In former years when an impresario brought famous artists across the water for a 'show'—as concerts and theatrical entertainments are still called in the West—a word which the people from oldtime habit still associate with menageries and circuses, they were received in the harbor by a special advertising boat and music. In my time this has been done away with; the Metropolitan Opera House had no need of such reclame. It was not even permitted to hand flowers over the footlights, a folly toward the correction of which I helped, as indeed I did in every reform calculated to promote art, of which fact I believe I am entitled to be proud. This time there appeared only a few interviewers, who approached me at once with the question: 'How do you like America?' My God! How can one judge America without having put a foot upon its soil? But somebody suggested that I say 'Tremendously,' and I answered 'Very much.' The stuff that is dished out to newspaper readers in these interviews is enough to make one's hair rise, and sometimes one feels an inclination to over-trump incredible questions with still more incredible answers. But one must be polite in America and spare others excitement and anger; everybody is his own master, and one gains more than one loses by the policy. Habelmann, the stage manager, welcomed me in the name of the management. The excise formalities take place on the steamship, which does not hinder, however, that one is compelled to wait hours on the draughty pier for an examination of one's luggage. I was asked if I had brought any gifts with me. I replied: 'Oh, no; but I hope to receive some here!' (But not seriously.)

"Scarcely had we seated ourselves in the carriage, which took us through a few dirty, rough streets, full of dangerous holes, in Hoboken, in which the little blue or red painted houses made a merry effect, when we were on a big ferry, which carried us to the other shore of

the brilliantly enlivened Hudson. Here there was but little improvement so far as dirt and pavements were concerned. New York did not put on a presentable face until we reached Fifth avenue and Broadway, and we halted at the Hotel Normandie, at Thirty-eighth street, which was to domicile us for the next three months. The committee had reserved three rooms and a bath on the first floor, thinking to do the prima donna an honor; but within an hour we moved out of the noise of the street up to the seventh floor, which commanded a glorious view over the city, the Palisades across the Hudson, the hills of Jersey, Liberty and a bit of the harbor. One has no conception of the clarity of the American skies, nor of the electrically pregnant atmosphere, which plays many a prank on the stranger. What magnificent sunsets beautified the prospect every night! How gorgeous was the effect of the long twilight, which covered the western heavens with orange as I have never seen it elsewhere! Then, when the evening star arose, which appeared much larger than in Europe, we were again in the presence of a miracle. It grows dark suddenly, and in the morning, which breaks tardily, the process is reversed.

"A single street separated us from the Metropolitan Opera House, which is not only a gigantic theater, but contains also large halls, an apartment hotel with restaurant and fills an entire block. The audience room, divided into three galleries, contained comfortable fauteuils and boxes with curtains and chairs of yellow damask, which made a simple but aristocratic appearance. When, at the evening performances, the theater filled with the most elegant and most beautiful women that I ever saw, glowed in the brilliance of their beauty and the lights, there was a perfect picture of harmony. A classically simple plush curtain, artistically perfect with its colors and decorations, separated the audience from the stage, and elegant and comfortable dressing rooms made the sojourn in them of the artists most agreeable. Commodious foyers, which led almost directly upon the streets through wide doors, guaranteed a hasty exit to the public in case of danger from fire, a circumstance which only appears to have particular importance when one reflects upon the carelessness of Americans in throwing away burning cigars or cigarettes or the eternal playing with matches of the dear American youths."

Mendelssohn Club of Boston Gains Fresh Laurels in Worcester

WORCESTER, MASS., Jan. 17.—The Mendelssohn Club of Boston, composed of Dr. Adelard J. Harpin, basso, Mary Brooks, violinist, Lydia White, harpist, and Lilian Stetson, pianist, furnished a rare treat to the members of the Worcester Woman's Club in Tuckerman Hall on January 14. Numbers on the program that went particularly well were "Two Bohemian Dances," by Rangdeger; Spross's "Lorraine, Lorraine, Loree"; Sidney Homer's "Song of the Watcher" and Schubert's "Am Meer." Dr. Harpin, a basso well known in Worcester, has seldom been heard to better advantage. The trio of instrumental soloists revealed a high order of artistry. The program was in charge of the music department of the club, with Mrs. C. E. Smith, chairman.

New York Teachers' Musicals

Harriette Brower, pianist and teacher, and Bertha Firgau, teacher of German diction, gave a delightful musical in their apartment in New York on the evening of January 10. Many persons well known in musical and literary circles were present. The following musicians gave a program, which was greatly enjoyed: Lila Robeson and Lilian Eubank, of the Metropolitan Opera Company; Clarence Adler, pianist; Ellen Bates, violin; Esther Taylor Douglass, coloratura soprano; Mr. Mooney, baritone, and Sig. Salvatore Giordano, Italian tenor. A number of Mary Helen Brown's songs were sung by Vernon Archibald, baritone, and Mme. M. Rooney Kirkham, the English contralto, with the composer at the piano. Mrs. J. Harrison Irvine supplied excellent accompaniments for the other numbers.

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AMERICAN'S OPERA SUCCESS IN POSEN

Letovsky's "Frau Anne" Brilliantly Performed and Enthusiastically Received—More about the Charlottenburg "Parsifal"—Melanie Kurt's "Kundry" Greatly Admired

European Bureau of Musical America,
Neue Winterfeldstrasse 30,
Berlin, January 2, 1913

THE première of a new opera, "Frau Anne," by the young American composer, Stanislav Letovsky, libretto by Walter Ramdohr, at the Municipal Opera of Posen last Sunday is reported to have been a decided success. As was to be expected, the opinions of the press regarding this work frequently diverge, but all seem to agree that the novelty was enthusiastically received by the audience, and both composer and author gratefully applauded.

Evidently the librettist received the inspiration for his plot from the painting of the Dutch artist, Franz vom Mieris, the elder. The young widow, Anne Blound, is courted by the successful business man, van der Meer, whose rival is the distinctly Bohemian and fickle painter, Mieris. Van der Meer is suspicious, but decides to give the young artist a chance to show his true colors, thus hoping to disillusion Frau Anne. The attempts of the young harum-scarum artist to make love simultaneously to the mistress of the house and to her maid open the widow's eyes. Van der Meer becomes the successful suitor and the young man with the artistic flights of fancy is forgiven.

Especially effective scenic decorations were bestowed upon the public house, the studio and the fête at the widow's country house. Director Gottscheid brought out one of the most brilliant performances of the season.

The Charlottenburg "Parsifal."

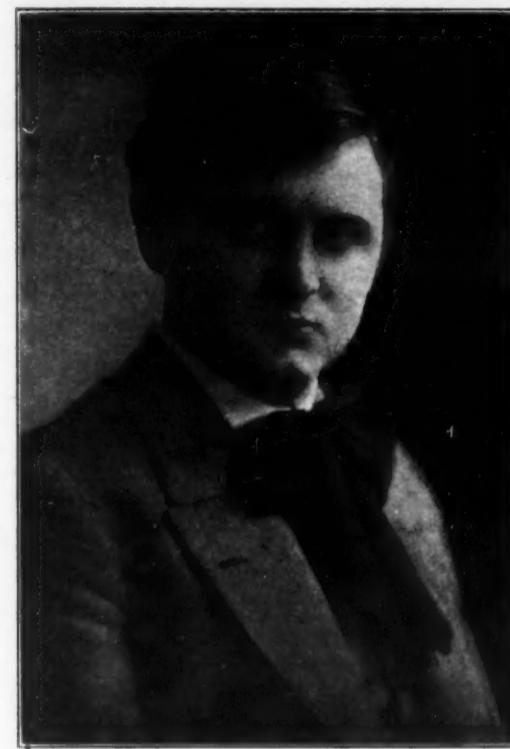
It may not be amiss if the writer adds a few lines to what will already have appeared in MUSICAL AMERICA concerning yesterday's "Parsifal" première at the Deutsches Opernhaus at Charlottenburg. Admirable as the performance was, as a whole, it did not even approach those at Bayreuth. The most conspicuous feature of the *mise-en-scène* was its hyper-modernism—almost approaching futurism. The grass carpet before Gurnemanz's dwelling scarcely gave the impression Wagner intended to convey, any more than did the bright blue sky with the patch of cloud. The Grail Temple was in blue and white with golden columns, the Knights of the Grail being clothed correspondingly, whereas the colors in Bayreuth have always been dark red and white.

Melanie Kurt proved herself a better Kundry in singing than in acting. Vocally her work was of unsurpassed splendor. The *Parsifal* of Paul Hansen was an admirable performance from first to last, although it frequently seemed that a riper stage-experience would have helped him. Robert Blass was a splendid Gurnemanz and Julius Roetter, who, as Amfortas, had at the last moment taken the place of the indisposed Werner Engel, deserves unstinted praise. The choruses were more or less satisfactory.

The orchestra, under the leadership of Edward Moerike, played thrillingly and sang, not over the singers, but with them. The careful musical preparation of the work was evident in every measure.

The management had requested the auditors to desist from applause until

the end of the opera. But when the last note had died away, the inevitable ovation came to pass. Mme. Kurt, Hansen, Blass, Kapellmeister, Moericke and Director Hartmann took several curtains. We must confess though that the enthusiasm displayed scarcely met with our expecta-



Stanislav Letovsky, American Composer, Whose Operetta, "Frau Anne," Has Made a Success in Posen, Germany

tions. In non-conformity with the sacred atmosphere the work is supposed to diffuse, was the battle of the masses at the refreshment counter during the entr'acte. Here all those who during the performance sat almost lifelessly with a look of exalted admiration on their faces, belied for beer and sandwiches with stentorian voices.

To Sing at Covent Garden

Melanie Kurt, who has been engaged for the Metropolitan Opera in New York, as already announced, is to fill a two-weeks' guest engagement at Covent Garden, London, beginning February 20. She will be heard as Kundry, Isolde and in "Walküre."

Mariska Aldrich, formerly of the Metropolitan Opera, who has been appearing as a guest in German and Austrian opera houses, is leaving for London where she intends to arrange for a number of concerts. Mme. Aldrich will be heard in concert in Berlin towards the end of January.

On Monday, December 29, Carl Ehrenberg, of Lausanne, a conductor and composer of considerable ability, introduced himself to the Berlin public, assisted by Rudolph Ganz, the Blüthner Orchestra and Mme. Hélène B. Dutoit. As composer, Ehrenberg is decidedly an impressionist, as is apparent in his elaborate and, it must be said, effective instrumental arrangements. As a melodic inventive genius, however, we should not be quite so ready to accord him highest honors. Still, he has taste—an abundance of it.

Ehrenberg's program included a group

of his songs, a symphonic poem for stringed instruments, "Repos," a cycle of hymns for soprano solo and orchestra of Bach's Prelude and Fugue in C Sharp Minor No. 4 (The well tempered clavichord). The symphonic work, "Repos," with its fascinating cantilene, is a very effective and grateful composition. The violin solo was excellently rendered by Louis Persinger. The hymn cycle, "Hymnes pour toi," conspicuous in instrumental color was well interpreted by Mme. Dutoit, who is unfortunate, however, in the whiteness of her tone.

Ganz in Liszt Concerto

Besides the above, the program contained Blanchet's Concert Piece and Liszt's Concerto in A, in which the piano part was interpreted in a masterful way by Mr. Ganz. Ganz's musicianly grasp of every composition is too well known to require special comment.

As conductor Herr Ehrenberg proved himself the possessor of experience and circumspection.

On the same evening, Marcella Craft, of the Royal Opera of Munich, sang *Butterfly* as a guest at the Royal Opera, by special invitation of the Generalintendantur. From all we hear, the American artist gave a splendid impersonation of the pathetic Japanese girl and was duly appreciated by a big audience.

Leila S. Hoelterhoff, the young American singer, who made her successful débüt in Berlin about two years ago, has announced a series of Wagnerian lectures for January and February. Beginning January 8, Miss Hoelterhoff will give seven lecture recitals in the lecture hall of the American Church, as follows: January 8, "Lohengrin," Jan. 15, "Tannhäuser," Jan. 22, "Rheingold," Jan. 29, "Walküre," Feb. 5, "Siegfried," Feb. 12, "Götterdämmerung," and Feb. 19, "Die Meistersinger."

Tina Lerner in Leipzig

One of Tina Lerner's greatest European successes was her recent recital in Leipzig. Miss Lerner's appearance with the Bohemian String Quartet in the same city was likewise a triumph for the distinguished pianist.

Louis Persinger was the soloist at the Blüthner Orchestra concert of December 26, playing the Bruch G Minor Concerto with his usual success.

The popular concert of the Philharmonic Orchestra on December 30 was rather scantly attended—perhaps because of the blizzard which has blown here for the last few days. Concertmaster Thornberg played the Beethoven D Major Concerto, and the audience displayed its appreciation in the most enthusiastic manner.

The Dresden Master School of Singing, founded last Fall by General Musikdirektor Ernst von Schuch, of the Dresden Royal Opera, and Giacomo Minkowski, the famous vocal teacher, has gained a large attendance within the four months of its existence. Pupils from all the principal countries have matriculated to take up or to continue the study of voice, and artists of repute who have sung in the leading opera houses of Europe, have also enrolled to perfect their training and to coach their rôles. Among the latter are Kammersänger Loeltger, the first heroic tenor of the Dresden Royal Opera, Kammersänger Anna Zoder, the Wagnerian soprano, and Leopold Ullmann, first baritone of the Dessau Court Theater.

O. P. JACOB.

Lucy Gates, the Salt Lake City soprano, now singing in opera in Cassel, Germany, will again visit Scotland to fill concert engagements there this Winter.

SAD PREDICAMENT OF A TRAVELING PIANIST

What Happened When a Very Thin Artist Borrowed the Dress Clothes of a Very Stout Associate

A few years ago I was on tour with a well-known tenor, a very popular pianist and several other clever artists, relates Mme. Blanche Marchesi, the vocal teacher, in the *Strand Magazine*. One day we had to appear at a certain town, but on arriving found that there had been considerable delay in the delivery of our baskets and luggage, on account of the breakdown on the line. As a matter of fact, it was not until shortly before the concert began, when we were at our wits' end to know what to do, that the luggage turned up. We had begun to breathe freely again when suddenly the pianist rushed into the room where we were assembled, pale and desperate, with the alarming intelligence that his trunk had not arrived at all.

Here was a lively predicament—a pianist without a dress suit! What were we to do? It was impossible for him to go on the platform in his traveling suit of check brown and fawn. For a few moments we thought the concert would have to be abandoned, and then my husband, who was the only one of the whole travelling company who had not to appear, decided that the pianist must wear his best evening suit. The gentleman disappeared, but soon we heard sounds of loud laughter and expressions of distress, demands for safety pins being shouted through the door. I must explain that my husband is rather stout, while the pianist friend at that time was very slim. However, with the aid of many safety pins the trousers were adjusted, and the pianist went on the platform to play as beautifully as ever. Unfortunately, carried away by the fire of his execution, he burst open several of the safety pins, and felt that an accident would assuredly happen if he were not careful when he got up from the stool.

We were watching him from behind the door leading to the artists' room, and could not help laughing at the painful expression on his face as he realized his predicament. Rising from the stool, he clutched the back of his trousers, bowed, and retired backwards; but an incorrigible member of the company, seeing that nothing would make the pianist turn his back to the audience, cruelly held the artists' door so tightly that the unfortunate pianist had to turn round for a moment in order to open it, and as he clutched the handle in one hand and his trousers with the other, the audience, which at first began to titter, burst into loud roars of laughter.

RECITAL IN PLAINFIELD

Eleanor Spencer and Paul Reimers Warmly Welcomed

PLAINFIELD, N. J., Jan. 9.—Eleanor Spencer, the young American pianist, and Paul Reimers, the popular tenor, gave a joint recital in the Hartridge Auditorium last night which was by far the best offering of the musical season thus far.

Miss Spencer interpreted a program full of striking contrasts, and revealed an entrancingly crystalline technic in Schumann's "Novelette" in D. For the following numbers she played the reposeful "Arabesque" by the same composer. Chopin's Grand Polonaise in E Flat was interpreted thrillingly. At the end of the program proper the audience lingered for extras which were graciously given.

Mr. Reimers had his rich tenor voice under perfect control at all times. He won the hearts of his audience with a group of folk songs embracing German, English, French and Swedish numbers. As in the case of Miss Spencer, encores were demanded and given. Theodore Flint played no mean part in the success of the recital by his able accompanying.

G. P. K.

Arthur Wulfin's music drama, "Gabinia," is to have its première at the Dresden Court Opera.



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GOOD CHAMBER MUSIC BY LOS ANGELES QUINTET

Local Organization Plays Schumann and Dvorak with Commendable Spirit
—Gamut Club Election

LOS ANGELES, Jan. 11.—Opening its season at Blanchard Hall last Saturday night, the Brahms Quintet almost duplicated its success of last year. This organization is now composed of Oskar Seiling, first violin; Louis Rovinsky, second violin; Rudolf Kopp, viola; Axel Simonsen, violoncello, and Homer Crunn, piano. Mr. Rovinsky is the new member of the organization, succeeding to the chair of Adolf Tandler, whose duties as conductor of the symphony orchestra have taken too much of his time.

The Quintet offered a piano quintet of Schumann and string quartet by Dvorak. These were played with commendable spirit, but with not quite the finish that has placed the organization on so high a pedestal in former seasons. However, there is little doubt but more rehearsal under so good a concertmaster as Mr. Seiling will return the quintet to its wonted condition.

Blanche Ruby was soloist of the evening, singing numbers by Debussy, Duparc, Leoncavallo, Gounod, and Mrs. Reach, with Mrs. Gertrude Ross at the piano. Miss Ruby was in good voice and captured her audience by her pleasing vocalization. The audience was of good proportions and gave the quintet a warm greeting.

Much of the credit of the success of these Brahms Quintet concerts must be given to F. W. Blanchard, who has

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fathered the organization when there seemed no possibility of successful chamber music recitals in Los Angeles.

The January meeting of the Gamut Club was distinguished by the annual election of officers. The "slate" nearly was cracked—by a vote of sixty per cent. more for A. W. Francisco than for any person presented by the nominating committee. But Mr. Francisco absolutely declining to serve, the list as presented was declared elected and the Board of Directors of the club now stands as follows: President, F. W. Blanchard; vice-president, L. E. Behymer; secretary and treasurer, Charles E. Pemberton; Chas. A. Eager and F. H. Ellis.

President Blanchard presented the annual report of the club finances, which showed the club to be decidedly prosperous.

Musical numbers were provided by Hanna Knagenhjelm, soprano, recently of Sweden, who sang a "Lohengrin" aria and a Schubert song; Mr. Laparra, who played a set of his Spanish dances and also the prelude to his opera "La Habanera," and several numbers by the Orpheus Triple Quartet. Interesting talks were given by Chas. A. Fager, recently returned from Tahiti, by Adolf Willhartitz, president emeritus of the club, on Los Angeles treatment of musicians, and by L. E. Behymer on the current musical attractions. James H. Foley, poet and humorist, received a hearty welcome on his return to Los Angeles.

W. F. G.

SYRACUSE CLUB CONCERTS

Local Orchestra Shows Progress in Morning Musicals Program

SYRACUSE, N. Y., Jan. 15.—At the last fortnightly recital of the Morning Musicals the club had the assistance of the Syracuse Symphony Orchestra, Patrick Conway conductor. Besides its own numbers, the orchestra accompanied Jessie Decker, who played a piano concerto, and Mabel Daniels and Augusta Lee, contraltos. The orchestra is doing splendid work and shows marked improvement.

The Solon Musical Club was entertained by Mrs. Frank Hiscock this week and the program, "Chansons en Crinoline," of unusual interest, was given by Elizabeth Fenn Crannell. Mrs. Clara Wadsworth, accompanist, and Mr. Frederick Harvey pianist, assisted her. Kathleen King described the songs and their composers interestingly.

The Syracuse Arts Club presented the Adamowski Trio, Tuesday evening, to its members. There was a large audience and the artists were well received. They played the Schumann Trio, op. 63, and the Rubinstein Trio in B Flat. Mme. Szumowska also played a group of solos.

L. V. K.

Margaret Huston, Mezzo-Soprano, in New York Recital

Margaret Huston, a mezzo-soprano, was heard in a recital of songs in Aeolian Hall, New York, on January 15. She offered a program unconventional in the extreme, comprising some of the less familiar songs of Hugo Wolf and Max Reger, Strauss's "Freundliche Vision," Moussorgsky's "Cradle Song of the Poor," a Debussy group and two sets of songs by Herbert Hughes. Miss Huston was heard by an audience of moderate size. Her voice is fairly good in actual quality, but her manner of using it is often deplorable and her devotion to the pitch is none too strong. Furthermore there was no significant disclosure of artistry in her manner of interpretation. She was accompanied by Richard Hageman.

H. F. P.

Unlike Some Other Violinists

H. T. Parker, the Boston *Transcript* music critic, finds manifold positive merits in the violin playing of Fritz Kreisler and also the negative merit that "he does not consult the ceiling, knit or relax his eyebrows, or weave back and forth, after the manner of elephants in chains."

Marguerite Sylva has pleased the Berlin public almost as much with her *Manon* as with her *Carmen*.

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LOS ANGELES SYMPHONY CONDUCTOR RESIGNS

Adolf Tandler at Odds with Business Manager—Directors Refuse to Accept Resignation

LOS ANGELES, Jan. 10.—Considerable surprise was occasioned this week by the publication of the resignation of Adolf Tandler as director of the Los Angeles Symphony Orchestra. Mr. Tandler had been in the chair only three months and in that time had proved himself a drillmaster of no little skill and a director of great promise. The concerts under his direction were given more rehearsals than his predecessor was permitted and consequently much better results were achieved.

It came out that this resignation was the result of the feeling on the part of the director that the musical end of the enterprise was not receiving the support it should have from the business manager, Frederick H. Toye.

The board of management of the orchestra refused to consider or accept the resignation of Mr. Tandler, but installed James T. Fitzgerald, of the Fitzgerald Music Company, as manager. He will conduct outside matters of business and also the press work, while Allen Hancock, a wealthy member of the orchestra, will stand as middle man between the board and the orchestra players. With this dual arrangement it is hoped that the more than ripples which have come over the local symphonic sea will quiet into a "Calm Sea and Prosperous Voyage."

W. F. G.

and Mrs. Thomas Tyler, pianist. The programs are arranged with fine taste and are varied in character. Works of American composers occupy a prominent part on them. Thus far the composers represented have been Liszt, Chaminade, Tschaikowsky, Puccini, Rachmaninoff, Chopin, Cadman, Stillman-Kelly, Bantock, Vincent Adams and Chadwick.

Caruso a Practical Joke

Signor Caruso has a penchant for practical jokes and sometimes, when I was playing the death scene in "La Bohème," relates Mme. Melba, in the *Strand Magazine*, he made it very difficult for me to refrain from laughing. I remember on one occasion at Covent Garden Signor Tosti was sitting in the front row of the stalls, wearing a false moustache, and every time I looked his way he wagged it at me in a most grotesque manner. Signor Caruso saw this, and tried to imitate him. You can understand how I felt when, as *Mimi*, I was supposed to be dying to Puccini's heartrending strains.

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Cordelia LEE Violinist

SCORES TRIUMPH IN SEATTLE

The Seattle Daily Times, Thursday, Dec. 11, 1913—Miss Cordelia Lee leapt into instant favor from the opening bars of the Vieuxtemps Concerto.

The big cadenza with which the concerto is opened and that which closes the introduction were given with manlike power and virtuosity. The tone was sonorous, of substantial quality, the bowing dignified and broad in sweep, the intonation flawless. The trying technical impediments were nonchalantly brushed aside by an equipment which betokens a most brilliant career.

The Adagio disclosed a wealth of warm temperament, one of the best resources of the young artiste. It was played so beautifully and with such authority as to awaken the big audience to an outburst of applause which swept over the house.

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Paolo Ludikar's Impressions of Audiences in Europe and South America—Italian Opera All that Appeals to Buenos Ayres—Spaniards Good Wagnerians—A More Serious Attitude toward Musical Art in Italy—A Visit at the Home of Strauss

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 19, 1914.

SINGULAR to relate, one occasionally meets among singers an intelligent man, a man who does not remind us inevitably of the famous dictum of von Bülow, to the effect that a tenor is not a man, but a disease. Paolo Ludikar, of the Boston Opera Company, Bohemian by birth, a lawyer by early education, finally elected to become a singer. His father, a conductor and a professor of music at the National Conservatory at Prague, recognizing the exigencies of his profession, planned that his son should study law. Paolo therefore studied law, and, as a recreation, the piano and composition. One day the sister of Mr. Oumiroff, a Russian singer who was about to tour the United States, received from her brother in Russia a letter asking her to find him an accompanist for his travels. The lady asked Mr. Ludikar to recommend her an accompanist. He recommended himself.

"I was for two weeks in Boston—I think that was in 1903, and for a number of weeks in Chicago. We performed in many drawing-rooms—yes?—but it was not of interest. But Boston is not new for me."

Then, in the pauses between or during the drawing-room performances, Mr. Ludikar reflected that he had something of a voice himself, and he concluded that he could spend his time to better advantage than accompanying the estimable Mr. Oumiroff. He went to his father. His father said, "Oh, if you want to sing—that's another thing. Then you can be rich and successful."

Mr. Ludikar went to Paris, and studied under the baritone Jean Lassalle. He made his operatic debut in 1905 as *Sarastro* at the Royal Opera in Dresden. There he sang for two years. He was for three years a member of the Volksoper of Vienna. In 1911 he appeared at La Scala, Milan, where he created the rôle of *Baron Ochs von Lerchenau* in the first Milan performance of Strauss' "Rosenkavalier," appeared as *Falstaff* in an opera no longer adjudged worthy of performance in America, in spite of its many beautiful pages—the "Merry Wives of Windsor" of Nicolai, and in other parts.

Mr. Ludikar, as he pursued his career, visited in turn the principal opera houses of Prague, Trieste, Florence, Bologna, Buda-Pesth and, in South America, the Teatro Colon at Buenos Ayres and St. Paolo, Rio de Janeiro. Among his rôles are *Mefistofele* in Boito's opera and also the *Mephistopheles* of Berlioz's "Damnation of Faust;" the *Father in Louise*, *Dr. Miracle* in the "Tales of Hoffmann," *Kaspar* in "Der Freischütz," *Marcel* in "Les Huguenots," *Don Basilio* in "The Barber of Seville," *Lothario* in "Mignon," *Figaro* in Mozart's "Nozze di Figaro," *Leporello* in "Don Giovanni," *Hans Sachs* in "Die Meistersinger," *Wotan* in "Die Walküre," *Hagen* in "Götterdämmerung," *Gurnemanz* in "Parsifal" and *King Marke* in "Tristan and Isolde." In the latter rôle Mr. Ludikar will appear in the approaching Boston performance of the work. And Mr. Ludikar, several hours after having been summarily telephoned and interviewed, was skipping about like a pony because he had been notified to go to New York and listen carefully to

"L'Amore dei Tre Re," and fit himself for the baritone rôle in the Boston performance.

Impressions of Strauss

Mr. Ludikar is not merely intelligent. He is cheerful, affable in manner, observing, entertaining in conversation. He has traveled much of the world, as the reader has seen. Rolling stone that he is, like the rest of his colleagues, he has gathered little moss. He has known interesting men and their ways. Four times he had to wipe his feet before Dr. Strauss would permit him to enter his house and rehearse the *Baron Ochs* for La Scala.

"And what did Dr. Strauss have to say about *Ochs* and the 'Rosenkavalier'?" Mr. Ludikar answered somewhat mischievously, "To me?—only what was nice. He does not love to talk about music. He likes better his garden, and the mountains about Garmisch. He prefers making music to talking about it. But he is very much pleased with the 'Rosenkavalier.' He has been happy in turning from tragedies to a comedy. He studies a great deal but he is not a poseur in conversation. His reading is for the sake of reading, not for learned pretence about what he has read. He has a magnificent library, some very interesting pictures. He leads a very simple life, and drinks beer like any other man. We took a great many climbs about the mountains. He isolates himself from the public, but to his friends he is the most genial man in the world. After we had been let into his grounds through that mysterious gate and came to the steps of the house we rubbed our feet on three mats in succession. Then a servant rubbed our boots very carefully with a cloth, and then we were clean enough to go in. I did not blame him. He has beautiful rugs."

Mr. Ludikar's conversation veered to other things. The interviewer wanted to know something about foreign lands which he had not seen. Were the women of South America charming? They were, but somewhat fat. Was the public intelligent? The South American public liked Italian opera. French opera had resulted in a loss of about \$56,000 in a season. For German opera in Buenos Ayres there was a cult, but a cult of snobs. "Just a few are such genuine musicians that they really love Wagner. For the rest, are they not rich? Shall they not have everything anyone else has? When I was there in Buenos Ayres, the Boston Chamber of Commerce was visiting, and when I sang one night in the last act, I looked up and saw some men, to my surprise, remaining in the president's box. But next day I found out about the Americans, and I knew whom I had seen. No box-holder in Buenos Ayres stays through the last act of the opera."

Spaniards Good Wagnerians

A true place for Wagnerians, Mr. Ludikar informs us, is Spain. The Wagnerian society of that country is powerful and well supported. The Spanish, although they have much very interesting folk music, have yet to realize a truly national school of their own, al-

though lately some interesting and individual composers have arisen, who have educated themselves principally in France and are a little too subject to French influence. The Italians—they too are undergoing new processes in their artistic development. Following "Wagnerianism," "realism," and other recent manifestations, a new school is arising, of which Montemezzi is one representative, Zañdonai another, and both promisingly representative of a new and finer taste than that of the realistic Italian school of opera composers of the end of the 19th century.

And the Italian public? Still principally concerned with song as such. They

note was to be felt in contemporaneous musical art in Italy. There are even signs of symphonists and other thinking musicians. There, again, is a public susceptible to Wagner, and Strauss has received much recognition in Italy. More than Debussy, in fact, for the genuinely melodic character of the score of Strauss and Wagner are more readily understood by the Italians than the harmonic subtleties of the French master. The American public is near to the German public in its seriousness and intelligence.

And then we returned to the original query: Why did so genuinely educated a man as Mr. Ludikar elect to become a singer? "I have already told you my father's reasons. You know, I find some field for the exercise of intelligence. Yes, that is so. To try to sing is hard enough. To try to act and sing is an athletic 'stunt,' leaving the necessary intelligence out of the question. To try to act and sing and interpret artistically is as much as you can reasonably ask of anybody. It is really quite a complicated process. The singers who start as fishermen and the like are usually happier than Debussy, in fact, for the genuinely they do not try to act or conceive a rôle in an individual manner, but rejoice in using the voice God has given them, which is infectious, and often as pleasing to the audience.

"But there is no end to the interest of a great rôle, to its possibilities, and when you study a figure which is symbolic of humanity, such as *Don Juan* or *Hans Sachs*, there is as much in the part as you have capacity to grasp and comprehend, as you increase your own artistic stature. And then languages are so interesting when the genius of the language is the genius of the music. The language, the music, come from the deepest consciousness of a people. To become acquainted with the heart of a race one needs only to study its music and its literature.

The Value of Opera

"There is a theoretical, or perhaps I should say, short-sighted objection to opera which ignores the greatest value of the art. Artificial opera may be, in its exterior aspects, but no form of musical art ever came so near the people as a whole, nor did so much to establish a common meeting ground between music and all classes of society. Do not forget that. Do not forget the operatic wave that swept over all Europe after the inception of the music drama in Italy at the beginning of the 17th century. Not even Germany could resist that wave, although only in England and Germany did there remain any composers sufficiently original or self-contained to fight against the infection. And what has not the dramatic conception accomplished for modern music? Please remember that, until this conception entered into the consciousness of the composer, modern music, as we know it to-day, did not exist. A great many operas are composed and forgotten every year, but has not opera, after all, done more for the remarkable art of modern music than any other form of composition?"

OLIN DOWNES.

Sammartini Work on Jacobs Quartet Program

At the next concert of the Max Jacobs String Quartet on Sunday afternoon, January 25, at Carnegie Lyceum, New York, Mr. Jacobs will present for the first time a Quartetto Sinfonico by Sammartini, the Italian composer of much chamber music of the seventeenth century. The other works to be heard are the Schumann Quintet, op. 44, for piano and strings, in which Earle La Ross will play the piano part; Beethoven's Quartet, op. 59, No. 3, and two movements by Inpolitow-Ivanow, an Intermezzo and "Humoresca Scherzando."

A new "Te Deum" for chorus, solos, orchestra and organ by Father Hartmann von An der Lahn-Hochbrunn, the German priest composer who visited this country seven years ago, was recently given with great success in Munich.

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Paolo Ludikar, Boston Opera Baritone—The Lower Picture Shows Him as "Mefistofele" in Boito's Opera

recognize a good voice, or the reverse, quickly, and they are equally quick to express their opinion with a violence of which an Anglo-Saxon audience would never dream. And so it is hardly possible for a singer with less than a good voice to make a début successfully at any one of the important theaters in Italy. In minor localities it is another matter. You find there a début bought and paid for, likewise the critiques which follow the performance—these critiques which may deceive admiring friends at home, but which do not impress newspaper men or prejudice them at all in favor of the prodigal returned, and which do nothing toward assisting the singer with an indifferent audience composed of her unemotional countrymen. In Italy, then, the audiences listen first and foremost to the voice. A singer who would be praised in America for her individuality and intelligence, despite a voice of no great capacity, would never get a chance to display that individuality or intelligence to a representative Italian audience. She would be unlikely to see the end of the performance, unless she were willing to be mobbed or ungenerously described to her face by an impassioned gathering.

A More Serious Note

But lately—Mr. Ludikar's optimism was always noticeable—a more serious



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HUGE MELBA-KUBELIK AUDIENCE IN DENVER

Singer and Violinist Appeal Where Paderewski Didn't—Charles W. Clark Appears

DENVER, Jan. 8.—Last season, in commenting upon the small audience attracted by a famous piano virtuoso who visited us, I stated that Denver was not a pianists' city. Were corroboration of that pronouncement necessary, it was assuredly given last week, when the advance sale for a recital announced by Paderewski was so small that the Polish artist, when he reached the city and learned the facts, became suddenly ill and cancelled the date. A "bad cold" was the announced illness—a cold that, at sight of the report of the advance sale of seats, immediately localized itself in that part of the artist's anatomy which made impossible his use of the pedals.

That this public's failure to respond to Paderewski's coming was not due to money stringency was demonstrated when Melba and Kubelik appeared last evening. These popular artists were greeted by the largest audience that has assembled for a musical event in Denver during the last three years. The vast Auditorium, seating some 3,600 people, was inadequate, and nearly a thousand extra chairs were placed upon the stage and in the galleries to accommodate the overflow.

This big audience, including, besides the regular musical coterie, a large number of infrequent concert-goers, was in a gala mood, and there was enthusiasm enough for both stars and for the assisting baritone, Edmund Burke. Upon this tall, serious looking gentleman, by-the-way, devolved the task of delivering about all the emotional message in the evening's musical menu. Melba contented herself with exhibiting her world-famous voice, an organ that has naturally lost some of its youthful spontaneity and verve, but is still lovely in quality and produced with great skill, and, Kubelik played carefully, perfectly in a way, but with calm pulse and perfect conservation of his emotional forces. Mr. Burke, conscious, perhaps, that he had no glamour of world-wide fame upon which to lean, went at his task in dead earnest, and poured into his rich and somber tones such emotional warmth that he won a hearty response from the vast audience. Gabriel Lapierre was a busy and competent accompanist, and Marcel Moyse, flautist, assisted Mme. Melba in the inevitable "Mad Scene" from "Lucia."

Charles W. Clark Orchestra Soloist

Tuesday afternoon last, Charles W. Clark, the distinguished baritone, appeared in a matinée with the Cavallo Orchestra. He sang the fervent aria, "An jenem Tag" from Marschner's "Hans Heiling," and the "Evening Star" from "Tannhäuser" with orchestra, and several songs with piano accompaniment by Gordon Campbell, a young man who plays well and bends himself so closely over the keyboard that one constantly feels apprehension lest he strike a false note with his nose. Mr. Clark's skilful vocalization was manifest in all that he

did, and he secured some quite unusual effects, particularly with his *pianissimo* head tones. His singing of Sydney Homer's quaint "Uncle Rome" was so much liked that its repetition was demanded. Mme. Melba and Mr. Burke occupied a box and applauded Mr. Clark enthusiastically.

The orchestral numbers were the Beethoven Seventh Symphony, which was raggedly played, the two Intermezzi from "Jewels of the Madonna," which were much better given and the second of which was redemande, and the

Enter "The Opera Magazine"

As successor to *The Opera Weekly*, published last Fall by the Century Publishing Company, New York, comes *The Opera Magazine*, a monthly periodical. The first issue, for January, 1914, has just been issued. Roderick C. Penfield, widely known in newspaper circles through his activity on the *Evening Mail*, is the editor, while Ludwig Wielich, formerly on the staff of MUSICAL AMERICA and H. W. Edmonds are in charge of the business department.

Mr. and Mrs. Carl H. Tollefson played a Suite, for violin and piano, by Edmund Severn, with fine musicianship. Adele Lewing won considerable praise both for her four piano offerings, one of which was an etude played for the first time. A group of four songs by Edmund Severn received artistic treatment from Sam G. Martin, tenor, and a quartet for two violins, viola and 'cello by David Robinson, played by the composer, August Roebelen, violin, Edmund Severn, viola, and Hyman Eisenberg, 'cello, was the closing number. Mrs. Edmund Severn was an able accompanist for Mr. Martin.

Lectures by Dr. Muckey

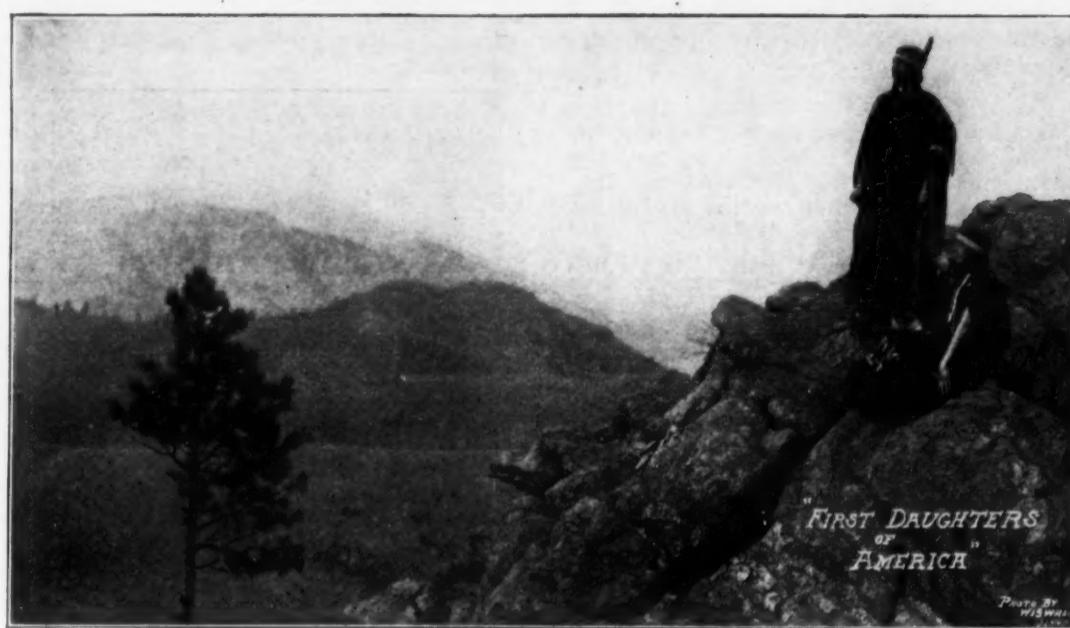
Dr. Floyd Muckey, who is recognized as a specialist on the analysis of tone production, lectured at Teacher's College, Columbia University, on January 8 and 15. Dr. Muckey's lectures were a part of the course on Sound and its relation to Music and were devoted to the anatomy, physiology and physics of voice production. The first lecture was devoted to an exposition of the subject and the second to a demonstration with apparatus and the photographing of voices.

Not Flattering to Hambourg

Mark Hambourg, the pianist, tells in the *Strand Magazine* of an incident that happened to him when he was a visitor at the house of a friend. He was practising away for all he was worth when a woman friend of his hostess called and was shown into the adjoining room. The visitor listened to Mr. Hambourg's playing for a few moments, and then remarked, with a seraphic smile: "Why, Mrs. Blank, how your little girl is improving on the piano!"

Carrie Louise Dunning Completes Class Work for Winter

Mrs. Carrie Louise Dunning, inventor and teacher of the Dunning System of Piano Study, has completed her class work for the Winter and has left New York for her home in Portland, Ore. Mrs. Dunning has had classes in New York, Philadelphia, Chicago and Portland. She will begin her next season's teaching with classes in Portland in June and will follow with classes in Chicago in August and New York in September.



Princess Tsianina Redfeather, the full-blooded Indian soprano (standing), and her companion, Leah Somers, an Oneida Indian girl, on top of Lookout Mountain, near Denver. Taken during a recent conference in Denver of the Society of North American Indians. Princess Tsianina, who is being educated for the concert and operatic stage by John C. Wilcox, the Denver voice teacher, has already appeared with success in several cities with the composer, Charles Wakefield Cadman, in his "Indian Music-Talk."

Saint-Saëns "Suite Algérienne," which closed the program.

Melba Encourages Princess Redfeather

Princess Tsianina Redfeather, the Indian soprano, was a guest at a dinner tendered Mme. Melba the evening before her Denver concert by prominent society folk, and, at Melba's request, sang several Indian songs, with Charles Wakefield Cadman at the piano. Both Melba and Kubelik were enthusiastic over the gifted Indian girl's singing, and her charming personality. At Melba's request, Princess Tsianina sang again for her the next morning, and received great encouragement and the assurance of personal interest and assistance from the famous prima donna.

Commissioner of Indian affairs Cato Sells is another eminent personage who has recently manifested great interest in Princess Tsianina. She will accompany Mr. Cadman to California in early March, and several appearances are being arranged for them. Mr. Cadman and his mother are spending a few weeks in Denver, before starting West. After the California trip Mr. Cadman will return to his Summer home in Estes Park, this State, where he will spend the Summer, devoting himself to several ambitious compositions that he has under way.

Margaret Day, one of Denver's most popular young pianists, was married here on New Year's day to James Allen Grubb, the tenor of a concert company with which Miss Day has been touring this season. They will continue professional work together. J. C. W.

The January issue is fully illustrated and contains articles by Henry W. Savage, W. J. Henderson, Arnold Volpe, William B. Chase, Sigmund Spaeth and others.

American Works of Worth Given by Tonkünstler Society

Native compositions of worth were interpreted at the concert of the Tonkünstler Society in New York on January 20.

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TELLS TEACHER OF SUCCESS

Bettina Freeman Writes of London
Début to Mme. De Berg-Lofgren

BOSTON, Jan. 17.—Mme. De Berg-Lofgren, an eminent singing teacher of this city, is the recipient of information from London, narrating the extraordinary success made there by Bettina Freeman. Miss Freeman is the pupil of Mme. Lofgren, and has just completed a remarkable season with the Raymond Roze Opera at Covent Garden.

Conspicuous in her list of triumphs are the rôles of *Elizabeth* in "Tannhäuser" and the title rôle in Mr. Rose's production of "Joan of Arc." The London press has been most profuse in its commendation of Miss Freeman's vocal and histrionic ability as displayed in these characters.

In a letter to Mme. Lofgren, Miss Freeman writes, "Mme. Blanche Marchesi was in a box at all my performances, and always sent her compliments to me." It is said that Mme. Marchesi also sent many of her own pupils to listen to Miss Freeman's tone production and placement.

Mme. Lofgren is one of Boston's busiest teachers, having a large class of pupils in and about this city.

W. H. L.

DAMROSCHE IN INDIANAPOLIS

Mme. Mérö Wins Ovation as Soloist of Symphony Society

INDIANAPOLIS, Jan. 17.—Of all the season's concerts one that will stand out plainly in a review of all such attractions will be that of the New York Symphony, which organization was heard here Monday night with Walter Damrosch, conductor, and Mme. Yolanda Mérö, soloist. Their music held the audience entirely. The orchestral program included the Prelude to "Die Meistersinger," Tschaikowsky's Fifth Symphony, the Schumann "Invocation of the Alpine Fay" and "Abendlied" and the Debussy "Printemps." In the Liszt Concerto in E Flat Major Mme. Mérö received an ovation. Her playing was masterful and her tone musical. Her two encore numbers were Chopin compositions, a Nocturne and a Waltz. The artist was forced to acknowledge repeated calls from the audience. This was the third concert of the Ona B. Talbot series.

M. L. T.

PLAN DETROIT ORCHESTRA

Weston Gales for Conductor of Latest Musical Organization

DETROIT, MICH., Jan. 20.—A permanent orchestra seems to be assured for Detroit, with Weston Gales as the conductor. Twenty-five local musicians assembled recently to form a nucleus for this organization. They were addressed by Newton J. Corey, of the Detroit Orchestral Association.

A committee is now trying to secure funds to pay the musicians for their rehearsals. Subscribers to the fund will be invited to a private rehearsal in the Hotel Pontchartrain. Later in the Spring it is planned to hold one public concert. On its reception by the public will depend, to a certain extent, the orchestra's future. The Detroit Orchestral Association has not given its official backing to the new orchestra, but many of its members, it is understood, will aid the movement financially. Mr. Gales hopes to secure between forty and sixty players as a nucleus.

Toledo Recalls for Violinist Macmillen

TOLEDO, O., Jan. 16.—Francis Macmillen, violinist, played to an enthusiastic audience last evening. When Mr. Macmillen closed his program the audience refused to let him go and he was forced to appear again and again. Mr. Macmillen's able accompanist was Sam Chotzinooff.

F. E. P.

BAUER AND MUCK A STRONG COMBINATION

Boston Symphony Performance of the Brahms D Minor Concerto Proves Revelation

BOSTON, Jan. 18.—Harold Bauer has added to his stature, in the eyes of the Boston public, by the part that he took in a superb performance of the Brahms D Minor Piano Concerto, at the symphony concerts of the 17th and 18th. In this performance Mr. Bauer had the masterly collaboration of Dr. Muck, who never stood higher as an interpreter than when he read the orchestral part of a composition of symphonic dimensions and character. Few pianists, indeed, care to attempt the very difficult and ungrateful task presented by this concerto. It has not an inviting exterior. The piano part is as a rule clumsily written from the standpoint of the virtuoso, and is often without reward for the difficulties conquered. Small wonder, then, that only the most serious artists attempt the work. Let it be known that Mr. Bauer, without ponderous and superficial seriousness, with, in fact, an amount of color and impulse that seemed little short of marvelous, springing from those pages, made the piano part a thing to remember for its beauty and its eloquence. He lost none of the heroic qualities of the music, but he knew how to make it as beautiful as it surely was when born in the brain of the composer. Mr. Bauer evidently knew his score to the last rest. His balancing and coloring of the piano part were a delight to the understanding and an absolute joy to the ears. In his choice of *tempo*, his phrasing, his elastic treatment of passages which had seemed to be about as elastic as a steel pole, Mr. Bauer's interpretation was simply a revelation of the inherent qualities of the composition. He might have composed the concerto himself, such was his enthusiasm and understanding of it. Yet all this would have been incomplete had it not been for the all-pervading musicianship of Dr. Muck. Once heard, the opening of the first movement, the theme that is hurled out like a thunderbolt from Jove, over the furious rolling of the drums, a theme of Promethean heroism and rebellion, is an experience that cannot be forgotten.

Dr. Muck has played Brahms and Bruckner side by side. The victory was with Brahms, for although in the whole concerto of Brahms there are no conceptions more lofty and inspired than certain of Bruckner's passages, the Ninth symphony—or the three movements of it—is full of empty spaces, of wearisome reiterations, of all those faults which kept Bruckner from complete attainment. And yet, as an unfinished work is often greater than a perfect piece of carpentry, so there are those of us who are well content to stand on the height with the man of vision apocalyptic and look from afar off into the promised land.

O. D.

'Cellist Renard and Pianist Rihm Give Brooklyn Sonata Recital

Sonatas for 'cello and piano were heard at the third in a course of six chamber music concerts by the Philharmonic Trio at the Brooklyn Institute of Arts and Sciences on January 17. The program was most effectively presented by Jacques Renard and Alexander Rihm, 'cellist and pianist, respectively. It was a substitution for the customary trio program, which could not be carried through because of the illness of Maurice Kaufman, the violinist. The numbers were the Brahms Sonata in E Minor, Marcello's Sonata in F Major, arranged by Schroeder, and Saint-Saëns's Sonata in C Minor.

G. C. T.

MME. BARRELL'S SUCCESS

Buffalo Contralto Wins Favor in Two Concert Appearances

BUFFALO, Jan. 19.—Margaret Adsit Barrell, contralto, whose entrance into the concert field two years ago under the management of Antonio Sawyer, New York, was marked by an almost imme-



Margaret Adsit Barrell, Contralto, of Buffalo

diate success, has had two appearances with the New York Symphony Orchestra recently at the Utica Winter Festival and at the performance of the "Elijah" in Buffalo with the Clef Club, Alfred Jury, conducting.

In the performance of the "Elijah" Mme. Barrell won the instant approval of the large audience by her singing of the aria, "O Rest in the Lord."

At the Utica Festival Mme. Barrell sang the solo parts in Mendelssohn's "Hymn of Praise." Her singing was characterized by an artistry and refinement and a nobility of style which made her work delightful. Here, also, her success was unequivocal. Aside from these concerts Mme. Barrell has sung in recitals in other cities with a uniformity of success which is a recognition of the merit of her art.

EARLE LA ROSS SOLOIST WITH ORCHESTRA AND STRING QUARTET

Earle La Ross, the young American pianist, has two important engagements booked for the next fortnight. He is to be the assisting artist at the Max Jacobs Quartet concert on January 25 at Carnegie Lyceum, New York, playing the Schumann Quintet. On February 4 he will be the soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, at Reading, Pa., playing the MacDowell Concerto in D Minor.

COMPOSITION BY PAUL DEGAVRE DEDICATED TO CHARLES H. STEINWAY

One of the interesting features of the banquet given in honor of Charles H. Steinway on January 8 at Lüchow's, celebrating his fortieth anniversary with the firm of Steinway & Sons, was the performance of a waltz written for the occasion by Paul Degavre and dedicated to Mr. Steinway. The composition disclosed gifts of a high order and it was received with considerable enthusiasm.

MELBOURNE MANAGER PAYING US A VISIT

J. Nevin Tait, in San Francisco, Tells of Big Audiences for Popular Artists

SAN FRANCISCO, Jan. 14.—J. Nevin Tait, the concert manager of Australia, is at present in San Francisco and in an interview gave an interesting account of the way music is patronized in that country.

Mr. Tait, with the assistance of his two brothers, practically controls the musical situation there. In Melbourne and other large cities they own their own concert halls, compelled to build them on account of the exorbitant rental charges made by the municipal authorities for the municipal halls.

Their Melbourne house was built at an expenditure of \$200,000, and in Sidney they are contemplating a larger one. Asked regarding the attendance at these concerts Mr. Tait replied that he finds Australia patronizes music on a liberal scale. For illustration, in the course of three weeks' stay in Melbourne, Clara Butt and Kennerley Rumford gave fourteen concerts and the total attendance was 35,000. Melbourne has a population of some 630,000. Sidney was also gracious to the artists in the twelve concerts given there. In the eighty-one concerts given by these two artists in Australia, not one was poorly attended and not one was canceled.

John McCormack's concerts are another example for record crowds. He gave seventeen and averaged \$1,500 for each concert. In Sidney alone he made over \$25,000. At the same time these artists were in the field Mme. Nordica was giving recitals to filled houses and the Quinlan Opera Company was also playing to large houses.

Mr. Tait is now securing new talent to be presented this season and next. Harold Bauer has been engaged for a tour and in May he will present ten concerts in Melbourne, all during three weeks. Through impresario Greenbaum Mr. Tait is arranging for more artists. In Sidney Mr. Tait has been watching the wonderful progress of the Australian pianist, William Murdoch, and has secured him to appear with Clara Butt and Mr. Rumford in their American tour, which will start in this city on January 25. They will be heard in several concerts in the Bay Cities—San Francisco, Oakland and Berkeley. Mr. Tait is accompanied by his wife, who is noted for her miniatures and is known professionally as Belle Norris. An exhibit of her work on Monday caused much pleasant comment.

FREDERIC VINCENT.

MYRTLE ELVYN PLEASES MEMPHIS AUDIENCE

MEMPHIS, TENN., Jan. 17.—Myrtle Elvyn, the Chicago pianist, was the attraction at the third concert of the Beethoven Club's series given in the Goodwyn Institute this afternoon before an audience which filled nearly every seat. Schumann's "Carneval" was played with beauty of tone and sure technique, and Miss Elvyn was equally successful in the Wagner-Liszt "Tannhäuser" Overture and Beethoven's Minuet in G. In response to insistent applause the pianist added Dvorak's "Humoresque" and the Schulz-Elver arrangement of the "Blue Danube" waltzes.

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HENRY HADLEY'S OWN MUSIC IS PLAYED BY HIS ORCHESTRA

"The Culprit Fay" Proves a Delightful Item for San Francisco—
Kathleen Parlow Makes a Highly Favorable Impression as Soloist
with Symphony Society and in Recitals—Bachaus a Favorite

Bureau of Musical America,
No. 376 Sutter Street,
San Francisco, January 14, 1914.

ON Friday afternoon the San Francisco Symphony Orchestra presented its sixth symphony concert of the season before an audience that filled the Cort Theater. Franck's D Minor Symphony had its second reading this season and was played in a very interesting manner. The Saint-Saëns Concerto for Violin and Orchestra was given in a masterly manner and Mr. Hadley and his orchestra should be congratulated on their beautifully effective and intelligent accompaniment to the solo work of Kathleen Parlow. Miss Parlow played this number with an understanding which appealed singularly to her audience and she aroused great enthusiasm.

"The Culprit Fay" Poem, by Joseph Rodman Drake, music by Henry Hadley, is a delicious picture of Fairyland. It was all delightful, and again Mr. Hadley and his orchestra are to be congratulated.

Miss Parlow was heard in Tschaikowsky's Serenade "Melancholique," with orchestral accompaniment, well rendered. But the best of her offerings was Wieniawski's Carneval "Russe," with piano accompaniment. While Miss Parlow's tones are remarkable for their purity they are sometimes lacking in warmth. In this number, however, there was a happy blending of purity, grace and warmth. Charlton Keith added much by his scholarly accompaniment.

On the following Sunday afternoon Kathleen Parlow was heard in her first recital at the Native Sons Hall. It is her first visit to San Francisco since she left when a very young girl, and it was in this city that she received her first instruction. Manager Greenbaum, under whose management she is now appearing, is proud to relate that was he who secured for Miss Parlow her first paying engagement.

Much interest was shown in her Sunday afternoon recital, as many San Franciscans have watched the successes with which Miss Parlow has met. Her program opened with the Tschaikowsky Concerto, followed by Handel's Sonata in E Major. Her tone, poise and interpretation were all blended into fine art.

tistic expression. The beautiful Goldmark Air was a delightful number and Mozart's Menuet followed fittingly. The Hungarian Dance by Brahms-Joachim and Wieniawski's Polonaise were numbers which delighted and it was in these two last pieces that she made her best impression. Charlton Keith's accompaniments were to be commended, as such work as his is seldom heard with a violinist. On the following Tuesday evening Miss Parlow appeared under the auspices of the Berkeley Musical Association in the Harmon Gymnasium, on the campus of the University of California, Berkeley, when again she won much praise and aroused enthusiasm from a much larger audience than greeted her in her San Francisco recital.

The interest aroused from Wilhelm Bachaus's first concert led to a greater attendance at his recital on Thursday evening, on which occasion he made his deepest and most favorable impression, playing a program such as has seldom been heard in San Francisco. He has won many friends and admirers.

An interesting series of chamber concerts is announced by Carolyn Nash and Ralph Duncan Wetmore, to be given in the Colonial ballroom of the St. Francis, commencing on January 29.

The Pacific Musical Society presented an interesting program on Wednesday morning of this week. Mrs. William Henry Banks, one of San Francisco's professional pianists, was heard in the Gavotte Rococo, op. 44, by Grunfeld, and "Waldesrauschen" by Liszt. This last number was well rendered and showed fine musicianship. Cantor Rueben Rinder appeared in several oratorio numbers to fine advantage. The feature of the program was the playing of the Concerto in E Flat Major for Clarinet and Piano by Pittrich, played by Nicola Zannini, clarinetist, and John Tibbits, pianist, a beautiful number and well delivered.

The Northern Chapter of the American Guild of Organists, Dr. H. J. Stewart, president, met at Hotel Oakland for its annual dinner on Tuesday evening. Some thirty musicians were present, including the leading organists of Northern California. They discussed ways and means to advance the interests of music in that department. References were made to the wonderful improvement in the interest of organ music during the past year.

FREDERIC VINCENT.

NOVA SCOTIA SCHOOL ACTIVE

Acadia Conservatory Has Dozen Courses
and Progressive Organizations

WOLFVILLE, NOVA SCOTIA, Jan. 17.—The Acadia Seminary Conservatory of Music of Wolfville is enjoying a year of marked prosperity. At the beginning of the year Carroll C. McKee, formerly of the Detroit Conservatory and the Columbia School of Music, Toledo, took charge of the work. Mr. McKee has demonstrated his ability as a builder and organizer, and the large growth in the departments under his control has necessitated the appointment of two additional teachers in pianoforte and voice. The faculty in music now numbers seven, whose work is distributed among the dozen courses.

Pupils whose gifts as public performers are not fully demonstrated after two years of honest work are turned into the department of teacher training. Musical stimulus is given by an orchestra under the efficient direction of Beatrice Langley, head of the violin department, and by a glee club and a chorus for men under the direction of Mrs. Cora Pierce Richmond and Mr. McKee.

During the Fall term the students were privileged to hear Robert Pollak, violinist, assisted by Marcel Hansotte, pianist, and Grace Davis, soprano, and on another occasion Arthur Friedheim, the pianist. A splendid faculty recital was given on January 16 by Miss Langley, Theresa Frantz, Anna Hamilton Renwick, Mrs. Richmond and Mr. McKee.

QUARTET STAR IN CLARKSBURG

Bruno Huhn and Associates Win Praise
for Excellent Performance

CLARKSBURG, W. VA., Jan. 18.—The Bruno Huhn Cycle Quartet composed of Edna Dunham, soprano; Marie Morrisey, contralto; Bechtel Alcock, tenor and Royal Dadmun, baritone, with Bruno Huhn at the piano, gave one of the finest programs of several seasons here at the ninety-sixth recital of the "Marcato Music Club" in the Robinson Grand Theater. As a result of their success the quartet was engaged for three more appearances in the South.

The first part opened with Hadley's "O Lady Mine" and solo numbers. Miss Dunham sang Ronald's "Prelude," Gretchaninow's "Slumber Song" and German's "Love Is Meant to Make Us Glad," Mrs. Morrisey gave Mrs. Beach's "My Star" and Mr. Huhn's stirring "Israfel." Campbell-Tipton's "Spirit Flower" and La Forge's "To a Messenger" were interpreted by Mr. Alcock, while Moussorgsky's "Song of a Flea" and MacDowell's "Thy Beaming Eyes" were the interesting offerings of Mr. Dadmun.

But it was Mr. Huhn's cycle, "The Divan," that commanded most attention. There was marked approval for the sterling music which this eminent composer has set to the poems of Hafiz, the Persian, and the interpretation was one which was entirely worthy. Both the solo and concerted numbers evoked much applause.

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DETROIT THRONGS TO FOUR BIG CONCERTS

Mendelssohn Club in "Messiah"— Damrosch, Flonzaley and Ruffo Programs

DETROIT, Jan. 12.—After a Christmas holiday of nearly three weeks Detroit's musical season was given its "second opening" when Walter Damrosch and the New York Symphony Orchestra appeared on Saturday evening for the fourth concert in the Orchestral Association series. Tschaikowsky's Fifth Symphony was read in a most masterful way, the second movement bringing forth round after round of applause.

The other orchestral numbers included Schumann's "Invocation to the Alpine Fay" and "Abendlied" and Debussy's Symphonic Suite, "Le Printemps," which Mr. Damrosch's orchestra played most brilliantly.

As soloist of the evening came Mme. Yolanda Mérö, this being her second season as a soloist in the orchestral series. The strength and brilliancy of this artist, which she exhibits without loss of tonal beauty, has made her a distinct favorite here and her reception was a great ovation. She played Liszt's Concerto in A Major and fully sustained her high artistic rank.

Before a crowded house the Mendelssohn Club, under the leadership of Dr. C. A. Monshall, appeared for its second annual "Messiah" performance, presenting as the soloists Mme. Gadski, Zoe Fulton, contralto; George Harris, Jr., tenor, and Jerome Uhl, basso.

Dr. Monshall has brought out from the membership of the Mendelssohn Club a chorus of some 300 voices and an orchestra of thirty. The nucleus of neither

the chorus nor the orchestra is in any sense made up of professional musicians and the work which Dr. Monshall has enabled them to accomplish is truly remarkable. Many were the points of excellence displayed in this concert.

Mme. Gadski's work as an oratorio singer was excellent and the audience voiced its approval by unstinted applause. To Miss Fulton must be given a great measure of praise. Her beautiful contralto voice lends itself naturally to just such sympathetic scores as this and having caught the spirit of her part she held it perfectly throughout the entire evening. Her singing of "He Was Despised" was especially fine. Mr. Harris and Mr. Uhl sang their parts with good expression and understanding.

Titta Ruffo made his first appearance in this city before a large and very enthusiastic audience last evening. His hearers were apparently more than satisfied, for they insisted upon encores after each number and at the close of the program remained standing until Ruffo had explained again and again by gesture that he had nothing more to offer. His numbers were arias from operas by Rossini, Leoncavallo and Thomas and a group of Italian and Spanish songs. He appeared to best advantage in the "Largo al Factotum" from "Barber of Seville."

With Signor Ruffo appeared Olive Kline, soprano, and Jules Falk, violinist, the latter making his second appearance in Detroit. He played two groups, which won him unstinted applause and seemed to show his mastery of the violin. Miss Kline made her initial appearance before a Detroit audience and won her hearers not only by the sweetness and beauty of her voice, but by her beauty and grace of manner. She sang "Vissi D'Arte" from "Tosca" and "Ah, fors è lui" from "La Traviata," with encores in English. Harold Ephlin's work at the piano was faultless.

That the Flonzaley Quartet brought a message to each listener in the fine concert which it gave on January 12 was revealed in the quiet attention of the capacity audience which included many prominent musicians. The absolute perfection of rhythm, accent and phrasing of the four players, their mutual understanding and consideration and above all their ability to think the music simultaneously, created an atmosphere of repose and serenity, in which the music easily made its intellectual and spiritual appeal. Schubert's D Minor Quartet, the Emanuel Moor Suite for Violin and Cello and the Beethoven Quartet in G Major comprised the program of this beautiful concert, which was under the local management of James E. Devoe. E. C. B.

GALA JANUARY MUSICALE FOR RUBINSTEIN MEMBERS

Mme. Sundelius, Mrs. David and Cecil Fanning Provide Program of High Artistic Merit

Overcrowded was the Astor Gallery of New York's Waldorf-Astoria last Saturday afternoon, when the Rubinstein Club gave its January musicale with such magnetic attractions as Mme. Marie Sundelius, the soprano; Annie Louise David, the harpist, and Cecil Fanning, the young American baritone. That the event was a gala one was shown by the presence of several guests of interest to the musical world, such as Emma Thursby, Kate Vannah, the composer; Ellison Van Hoose, Hallett Gilberté and Mme. Leon Rothier, wife of the Metropolitan basso. In addition, the Spanish boy pianist, Monilito Funes, was introduced by Mrs. W. B. Chapman, the president, and he played an added number.

Mme. Sundelius revealed a voice of much purity and beauty and her interpretative gifts were found to be admirable. Delighted were the hearers with her group of Scandinavian songs in the original tongue, including the Grieg "Solveig's Song." The soprano also charmed with a group in English and her final set of numbers, with Mrs. David's highly effective harp accompaniment, was equally delightful. Daisy Green was her able accompanist for the other groups.

There was the warmest sort of appreciation for Mr. Fanning's old French songs, which he interpreted with artistic finesse. Several encores were exacted from the baritone, among them the Harriet Ware "Mammy's Song." His accompanist, H. B. Turpin, added much to the value of the program with his ex-

planatory remarks on Mr. Fanning's songs.

Demands for encores followed Mrs. David's various charming offerings, one of the most acceptable of these being her imitation of an antique music box. The Hasselmans "Menuet" and "Les Follets" were also warmly received.

ELEANOR PATTERSON WINS APPROVAL IN NEW YORK CONCERT



E. Eleanor Patterson, American Contralto

E. Eleanor Patterson, contralto, received a warm reception on January 16 when she appeared in a concert at Public School 30, Bronx. Miss Patterson sang in conjunction with Marion Gaylord, harpist, and Carl Morris, baritone. Miss Patterson captivated her audience from the beginning. She opened her program with a group of old English, Irish and Scotch songs, for which she received so much applause through her delicate interpretations, that she was forced to respond with encore, Arlington's "Bold Jack Tar." The contralto's second offering was Ardit's waltz song "Se Saran Rose." This number, although ordinarily a soprano song, was effectively sung, and the contralto was fully equal to its demands, giving the final high B flat with perfect ease and beauty of tone.

BIRMINGHAM SECURING FESTIVAL STOCKHOLDERS

Association Seeking 200 Guarantors for Spring Event—Joint Recital and "Messiah" Program

BIRMINGHAM, ALA., Jan. 15.—Members of the Arion Society are soliciting subscriptions to the Birmingham Musical Association, and it is the intention of the persons interested to secure 200 stockholders at \$10 each, to form a nucleus for a Spring festival and to engage for that event a high class symphony orchestra. The purpose of this orchestra association is to foster the love of music in Birmingham, to build up a festival chorus under the direction of Rienzi Thomas, who is already director of three choruses, and this movement will put Birmingham on a par with other musically progressive Southern cities.

One of the brilliant musical events of the season was the recital given last week by Neida Humphreys, soprano, and Angelo Cortese, harpist. They were assisted by Mrs. Robert Newman, pianist, and Oliver Chalifoux, violinist. Miss Humphreys has a voice which combines beautiful tone quality with ample color and temperament, while Mr. Cortese, a pupil of Hasselmans, manipulates the harp with perfect technic and dazzling facility. This concert was the most successful of the many given by the Music Study Club.

At the first Methodist Church on Sunday afternoon the greater part of "The Messiah" was presented by the Treble Clef Club and the Arion Society, under the capable direction of Rienzi Thomas with Corrie Handly at the organ. The effective soloists were Norma Schooler, soprano; Mrs. J. J. Strickland, soprano; Mrs. J. N. Dean, contralto; Arthur Thomas, tenor, and John Thomas, bass. The chorus numbered seventy-five voices and was pronounced one of the best ever assembled in Birmingham. A. H. C.

CENTURY ACHIEVES FINE RESULTS IN "BOHEME"

Miss Ewell, Kingston, Kreidler and Other Principals Sing Puccini Opera with Spirit

Giacomo Puccini received his third representation at the Century Opera House last Monday night, when his "La Bohème" began a week's run. The Century forces achieved excellent results in this production, results that merited a much larger attendance. Particularly strong was the performance in a vocal way, and the action moved with considerable spirit, although some of the necessary "atmosphere" was missing. There was a formidable list of Century principals with Lois Ewell as *Mimi*; Morgan Kingston as the *Rudolph*; Louis Kreidler singing *Marcel*; Morton Adkins the *Schaunard* and Alfred Kaufman playing *Colline*.

Miss Ewell's dramatically potent *Mimi* was invested with purity and beauty of tone, and Mr. Kingston made the most of his grateful vocal opportunities as the poet. Their respective first act arias were roundly applauded, though singers and orchestra were not always at one. Extremely effective was Mr. Kreidler, not only in his spirited acting and singing, but in his creation of "atmosphere." Messrs. Adkins and Kaufman contributed some resonant singing, and Frank Phillips was amusing in the comedy rôles. As *Musetta* Lena Mason was pretty, but not vocally adequate. Conductor Szendrei was deservedly brought before the curtain to share the ovation after the brilliantly sung third act. K. S. C.

Mary Pinney in Philadelphia and New York Appearances

Mary Pinney, the New York pianist, was heard recently as accompanist in Philadelphia at a concert given by the Philadelphia Orchestra. On New Years eve she appeared at a drawing room musical as the piano soloist and on January 17 at Hotel Gotham, New York, Miss Pinney presented her children's singing class in an interesting and entertaining program. Miss Pinney was the pianist at a recent concert at New Rochelle, offering "Nocturne," Grieg, and "Soirées de Vienne," Schubert-Liszt.

HELEN WARE
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Philadelphia Ledger, Jan. 14

After interpreting, with her usual technical finish, Tchaikowsky's profound "Serenade Melancolique" and the inspiring "Azt Mondjak," by Hubay, Miss Ware, in response to continued applause, played Beethoven's "Romance." In the latter composition her rich, mellow tone was heard at best advantage.

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Mr. Whitehill's contributions to the program were made significant first of all by the splendid attributes of vocal art display. The tone is massive but wonderfully pliable, yielding to every expressive impulse, underscoring each melodic inflection with well considered emphasis. Furthermore, it is as faultlessly sustained as the tone of a 'cello, and as rich in color and in feeling.—"Chicago Tribune," Oct. 20, 1913.

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TOSCANINI RESUMES DIRECTION OF "MEISTERSINGER"

First of Season's Performances of Wagner Comedy at Metropolitan Falls Below Old Standards—
Toscanini "Puts the Cart before the Horse"—Caruso Overcome by "Canio's" Emotion—
Martinelli Sings His Last Performance until Next Season

"MEISTERSINGER" took its place in the season's répertoire of the Metropolitan company on Thursday evening of last week. The reappearance of this most melodious and adorable of all operas is always to be regarded as a red-letter event. And during recent years the qualities of the Metropolitan representations have been in most respects so lofty as to thoroughly to substantiate such a viewpoint. The general atmosphere has been such as to convey the essential spirit and lay bare the soul of what the most perfect Wagnerite is sometimes moved to esteem Wagner's supreme creation.

It was not altogether so last week. The performance had some very praiseworthy features and a good-sized audience took pleasure in much of it and acclaimed the principals heartily at the close of every act. Furthermore, most of the boxes remained filled until the end, which did not come till close upon midnight—for the deathless comedy is dearly loved even by those to whom early departure from the opera house constitutes one of the elements of an uncompromising etiquette. All of which could not mitigate a very well-defined feeling of disappointment, which found voice on many sides during the intermission and at the close.

The most significant disappointment was occasioned not by the failings of any particular artist—though there were several notably weak spots in the cast—but by the work of Mr. Toscanini, who after an interval of some two or three years, has supplanted Mr. Hertz in the guidance of this most Germanic of Wagner's dramas. It will be recalled that his previous treatment of it brought him a considerable measure of praise, though it was generally acknowledged at the time to be inferior to his interpretations of "Tristan" and of "Götterdämmerung." However this may be, it was certainly a happier achievement than than it proved to be last week. It is a very long time since the eminent Italian has laid himself open to more justifiable reproach. There was not a little irony in the fact that Mr. Toscanini accepted a curtain call after the first act and acknowledged with a very gracious bow the applause which greeted him when he appeared at his desk for the third act. For when such applause is truly warranted the conductor seems to make a point of conspicuously ignoring it.

In no other Wagnerian work are music and action so minutely correlated as in "Meistersinger." Every microscopic detail of the stage action is reflected with unerring fidelity in the score. An absolute knowledge of the slightest details of dialogue is, therefore, indispensable to the conductor who would suit the orchestral utterance to the action in accordance with Wagner's intention. This consummation is to be attained only by the conductor familiar with the significance of every syllable of the dialogue—which Mr. Toscanini, lacking a knowledge of German, cannot, in the last analysis, be said to be. The inevitable consequence is a tendency to place the cart before the horse, so to speak, to make of the orchestral commentary the main consideration instead of relegating it to the position of faithful servant to and commentator upon the visible dramatic happenings. Such is precisely the trap into which Mr. Toscanini fell. It was time and again to be noted. In the incomparable scene of Beckmesser's encounter with *Sachs* in the poet-cobbler's workshop, the conductor scrupled so little over Mr. Goritz's subtle *accelerando* and *retards* that orchestra and singer were more than once on the verge of parting company.

But apart from this the Italian *maestro* failed to grasp the essentially German spirit of the work. Much ink has been spilled in the endeavor to prove that "Meistersinger" is not German but universal, not local but unfettered by all restraining bonds of national suggestion. Withal the stubborn fact remains that the stolidity and weightiness of the music are not revealed by Mr. Toscanini. His reading makes for delicacy and suavity, though, strange to

say, much of the melting poetry and tenderness of such scenes as those of *Sachs* and *Eva*, of the love music, of the intensely uplifting introduction to the third act seemed to have evaporated. On the other hand there was a surprising lack of breadth, of mordant accent, of humor, of massiveness in moments of dynamic climax. Throughout the evening, moreover, Mr. Toscanini's *tempo* were too rapid—almost as unfortunately so as was the case in his reading last year of the slow movement of

purity be given as Mr. Toscanini would do it. He is merely decreasing the glory of Wagner by his present procedure and is very far from adding to his own.

Some day, it is to be hoped, the Metropolitan will light upon a worthy successor to Van Rooy in the rôle of *Hans Sachs*. It has had no ideal representative of the character in years, though one suspects strongly that it harbors one or two artists at present capable of doing greater justice to the wonderful part than Hermann Weil. Mr. Weil's impersonation is honest and well-intentioned. But it has neither breadth nor depth nor great vocal opulence. His *Sachs* is not the great-souled type of humanity which the cobbler-poet is above all else. Nor is it likely that his natural limitations will ever permit him to be such.

Nor was Carl Braun's *Pogner* particularly satisfying. It was rude, rough and deficient in benevolence—*Pogner* was a warm-hearted paternal burgher. The *Walther* of Mr. Ursus would have been more effective for freer vocal emission and a smoother tone quality. Mr. Schlegel did not fathom the unctuous humor which dwells in *Kothner's* reading of the *leges tabulatae* for *Walther's* edification.

Of course the *Beckmesser* of Mr. Goritz and the *David* of Mr. Reiss have assumed the qualities of classics. They stood forth, as they always do, as unalloyed joys. What praise can be given them now that has not been accorded a hundred times already? Mme. Gadski's *Eva* was charming in its winsome girlishness and for the greater part she sang beautifully. Her B-flat in the quintet was true to the pitch and thrilling. Mme. Mattfeld's *Magdalena* is the best heard at the Metropolitan in a decade, the most truly German in spirit. The choristers covered themselves with glory in the sublime last scene. It is time, however, to reform the "riot act" so as to make its performance more consistently realistic.

Caruso Collapses in "Pagliacci"

Caruso sang the "Ridi Pagliaccio" aria in "Pagliacci" at the special matinée on Wednesday of last week with such emotional fervor that he collapsed after the close of the act and had to be assisted to his dressing room. He was able to sing through the final act, however, so that none in the audience suspected his temporary illness. The great tenor has not often sung the rôle of *Canio* with such glorious tone and tragic feeling. Scotti returned to the rôle of *Tonio* for the first time this season. He sang it admirably. Mr. Gilly was a splendid *Silvio*. "Pagliacci" was preceded by "Hänsel und Gretel," with Mme. Mattfeld, Miss Alten and others of the usual cast, Maria Duchêne replacing Sophie Braslau, who was indisposed, as the *Sandman*. It was a good performance, with Hans Morgenstern an excellent conductor.

"Boris" was repeated on Wednesday evening before a huge audience which sat spellbound by the beauties and mighty power of the great musical tragedy. The cast was the same as before, save that Anna Case returned to the rôle of *Theodore* which she created here and sang it charmingly.

In the repetition of Verdi's "Masked Ball" on Friday evening of last week there was the usual cast, including Caruso, Amato, Destinn, Hempel, Rothier and De Segurola, with Toscanini conducting. A high level of excellence was maintained in a performance that offered no new features. There was an overflowing audience.

Another very large gathering heard a beautiful performance of "Lohengrin" on Saturday afternoon. Mme. Fremstad was in better voice than at her previous appearance as *Elsa*, yet it is undeniable that the rôle is not ideally suited to her. Mme. Ober triumphed anew as *Ortrud* and Mr. Ursus sang *Lohengrin* commendably. Mr. Griswold was an admirable *King*. Doubtless it is a worthy feeling for dramatic verisimilitude that causes him to deliver his early morning greeting to the nobles of Brabant in the last scene seated on horseback. But unless a more tractable quadruped than the royal steed provided at the Metropolitan is obtainable it would be far better for the general effect and the artist's singing if *King Henry* would dismount

before the beast decides to cavort in so unseemly a fashion as it did last week.

Martinelli's Farewell for the Season

Giovanni Martinelli made his last appearance of the season at the Metropolitan as *Rodolfo* in "La Bohème," sung last Saturday evening for the benefit of the French Hospital. Mr. Martinelli leaves New York to sing at the Monte Carlo Opera and in Covent Garden, London. Before his departure the welcome news was given out by Mr. Gatti-Casazza that he had been re-engaged for all of next season. This young Italian tenor, vocally endowed far beyond the ordinary, and blessed with an attractive personality and acting ability as well, has gradually but none the less firmly established himself in the good graces of the most exacting opera public in the world. He sang *Rodolfo* so finely Saturday night as to cause deep regret that it was his final performance of the season. Miss Farrar was the *Mimi* and was in her best voice and spirits. There are very few other *Mimis* so appealing. Mr. Polacco conducted and Bella Alten and Messrs. Didur, Gilly and Rothier occupied familiar rôles.

Massenet's "Manon" fell to the lot of the Monday subscribers on January 19, and the twin-star attraction of Caruso and Farrar served to bring out a brilliant gathering. This brilliance was quite equaled by the vocal condition of Mr. Caruso and Miss Farrar, who aroused storms of applause in the emotional stress of the St. Sulpice scene, even the languid boxholders joining in the ovation. Messrs. Gilly, Rothier and de Segurola repeated their admirable contributions and Signor Toscanini again presided devotedly and with wonderful effectiveness over this Gallic score.

KAREL HAVLICEK'S DEBUT

Youthful Violinist Proves a Player of Much Promise

Karel Havlicek, a young violinist, gave his first New York recital at The Little Theater on Monday afternoon, January 19, playing a program consisting of works which ranged from Veracini to Fritz Kreisler. He combines considerable technic with warmth.

Veracini's Sonata in D Minor was well played especially in the first and third movements. In Paganini's D Major Concerto, the cantilena portions were finely played. The major constituents are frankly bravura, a style in which he is not happiest. Handel's ever-popular "drill" menuet, a Gavotte by Lully and a German dance by Mozart constituted the second part of his program and all were played with taste and delicacy. A "Serenade Poétique," by Fibich, proved to be a charming little piece and was demanded by the audience. The Brahms-Joachim "Hungarian Dance No. 2" was played with insufficient abandon, but the reminiscent "Love's Sorrow," by Kreisler, which succeeded it, was entered into with perfect sympathy. The same composer's "La Chasse" and "Tambourin Chinois" served to disclose the young man's technic and brought forth much applause from the audience. In response to insistent demands he granted an extra number. Mr. Havlicek, although of Bohemian extraction, is American by birth and reveals qualities which augur well for his future artistic development.

B. R.

PITTSBURGH'S OWN SOLOISTS

Sue Howard and Selmar Janson Score Success with Damrosch Forces

PITTSBURGH, PA., Jan. 20.—Walter Damrosch and his New York Symphony Orchestra, assisted by two Pittsburgh soloists, Sue Harvard, soprano, and Selmar Janson, pianist, gave a splendid concert last Thursday night. Miss Harvard was heard to excellent advantage. She has a voice of splendid range and tone quality and the numbers which she chose for her program, a scene from "Der Freischütz," the aria "Dich theure Halle" from "Tannhäuser" and Richard Strauss's "Zueignung," with the assistance of Mr. Janson, were sung most effectively. Mr. Janson played the Second Concerto of Tschaikowsky. He displayed splendid rhythmic certainty, his octave passages were skilful and his shading smooth. The playing of the pianist won much applause, his work blending beautifully with the orchestra. Mr. Damrosch gave the Brahms Serenade in D, the Prelude to the second act of his own opera "Cyrano," which pleased immensely in its first local hearing, and the first of Enesco's Roumanian Rhapsodies.

E. C. S.

Beethoven's Ninth Symphony. The overture was not effectively played and the caustic bite of the "critics" section was absent.

Has Restored the "Cuts"

There is yet another point on which the conductor laid himself open to rebuke. He has restored almost all of the cuts made by Mr. Hertz, with the result of lengthening the work almost half an hour. To be sure, it is all good music; but "Meistersinger" is the longest of Wagner's operas and cannot with im-

KNEISELS AT COOPER UNION

Mrs. Thomas Tapper Admirable Aide in People's Club Concert

Proof of the large and distinctive public which the People's Symphony Club has built up in New York for chamber music was given last Monday evening in the concert of the Kneisel Quartet, the fourth in the Cooper Union series of the club. The Kneisels do not often play before an audience of such size and assuredly they could scarcely find in more pretentious halls a more discriminating appreciation than that shown here.

Warm was the enthusiasm aroused by the Dvorak A Major Piano Quintet, as played by the Kneisels with Mrs. Thomas Tapper, the New York pianist and teacher, as an able assisting artist. Mrs. Tapper lent to the performance a clarity of execution and a pearly tone such as made her share of the quintet most gratifying. Furthermore, the pianist and her associates merged their gifts in an ensemble which was artistically admirable.

Similar appreciation was manifested for the Schumann F Major Quartet and two movements of the Beethoven C Major, of which the fugue received a particularly brilliant performance by Messrs. Kneisel, Letz, Svecenski and Willeke.

K. S. C.

Mme. Eames Honor Guest of Miss Thursby

Mme. Emma Eames de Gorgorza was the guest of honor at the third Friday afternoon reception given by Emma Thursby in New York on January 16. The excellence of the program, both in quality and interpretation and the prominence of the many guests assembled made a charming occasion. Grace Kerns, a pupil of Miss Thursby's, sang Sinding's "Sylvain" and the aria from Charpentier's "Louise"; Emily Muller interpreted a group of Norwegian songs; Master Manolito Funes played a Liszt "Rhapsodie" and Paderewski's "Minuet," and Michael Scipiro, violinist, gave the "Souvenir de Moscou," by Wieniawski and Kreisler's "Caprice Viennois." Eleanor Altman and Mr. Baldwin were the accompanists.

THOMAS
CHALMERS
PRINCIPAL BARITONE
Century Opera Co.



Photo by Mishkin

PRESS COMMENTS:

"Perhaps first honors last night went to Mr. Thomas Chalmers, a young American baritone, whose Amonasro proved altogether worthy of the traditions established by the Metropolitan stage. Mr. Chalmers' clear, resonant, youthful voice, his fine bearing, his fire, his dramatic intelligence should bring him to regions other than those devoted to popular opera. In addition his diction was as distinct as even the most enthusiastic lovers of English could desire. Quite the best that has been heard of late years on the New York stage."—*New York Tribune*, Sept. 17th.

"Mr. Chalmers, a young American baritone, was delightful to listen to. He has plenty of fire and dramatic power, a beautiful voice and no difficulty whatever in making his English understood throughout the house."—*Evening Post*, Sept. 17th.

"Scarpia was done by Thomas Chalmers, whose impersonation was histriónically by far the best of the cast, though he did not realize its objectionable possibilities—fortunately. His enunciation was the most distinct that has been heard at this opera house since the beginning of the season."—*Evening Post*, Oct. 29th.

"Thomas Chalmers, as Sharpless, the American Consul, was admirable. His impersonation will stand comparison with any we have seen and no sang well."—*New York World*, October 22d.

"Undoubtedly the most human figure in the evening's performance was Thomas Chalmers as Sir Henry Ashton. His rich baritone voice was a pleasant thing to listen to and his diction was so clear that nearly every word could be clearly understood."—*Telegram*, Nov. 5th.

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BOCCACCIAN PLOT IN
A NEW BERLIN OPERA

American Singer Cast for the Leading Rôle in "Mandragola," by Ignatz Waghalter

BERLIN, Jan. 19.—"Mandragola," a comic opera with music by Ignatz Waghalter, and with a plot which is decidedly erotic, is to have its première at the Deutsches Oper at Charlottenburg on Friday evening of this week and Berliners, who are far from being radically opposed to plays of a Boccaccian tendency, are looking forward to it with interest.

The subject is the folly of marriages between old men and young women and the scenes are laid in sixteenth-century Florence. A beautiful young girl is forced by a mercenary mother to marry an aged but wealthy suitor, whose greatest wish is the birth of an heir. In this he is disappointed, but ultimately a handsome young Italian, who has fallen in love with the wife, conspires with his friends to fool the old man. They tell him of a wonderful plant named "Mandragola," which has just been discovered and which is bound to bring rejoicing to the homes of the childless. Disguised as an old man, the lover goes to the home of the mated pair and leads the wife away to administer the "Mandragola cure" while the husband expresses his ecstasy over the happiness that is to come to him.

Herr Waghalter, who is one of the conductors at the Charlottenburg Opera, states his belief that his music will redeem such portions of the plot as may be ultra-suggestive.

Eleanor Painter, who was formerly a church singer in New York, is to have the rôle of the wife, and Herr Kirchner and Julius Liaban have the two other important rôles.

ANOTHER CHEATHAM SUCCESS

Noted Artist Draws Capacity Audience at Baltimore Recital

BALTIMORE, MD., Jan. 16.—Kitty Cheatham, the distinguished *diseuse*, can lay just claim to being a popular favorite with Baltimoreans and with last night's appearance at Albaugh's Theater gave strong evidence of her drawing powers. The recital had been announced only through a modest card tucked away in a crowded column of one of our dailies, but the capacity audience which greeted the charming entertainer was proof positive that her magnetic personality holds attraction and that no specially alluring announcement was needed in order to fill the auditorium on this occasion.

With her usual grace of manner Miss Cheatham began her attractive program and with one exception held her audience under the accustomed spell. It was during one of her most effective readings that some people made a noisy exit from one of the galleries, and in the midst of her recitation, "The Little Gray Lamb," Miss Cheatham was forced to stop until the noisy ones had departed. Unfortunately this interruption marred one of the most beautiful numbers.

Throughout the program in many of the favorite selections with which this artist has been inimitably successful, she again made their bits of genuine childish humor and funny actions uproariously apparent. Such familiar songs as "The Bisque Doll," "Visitors," "Practicing," "The Owl and the Pussycat" and a group of traditional nursery rhymes were exceedingly droll. On the other hand, considerable pathos was displayed in the interpretation of Tolstoi's "Where Love Is There Christ Is," and the *naïveté* with which "The Violet," "A Garden Dream," "An Old Romance" and "Matilda" were expressed brought forth peals of laughter.

F. C. B.

SPRINGFIELD ARTIST VISITORS

Elman and Thomas Egan Provide Music of Varied Styles

SPRINGFIELD, MASS., Jan. 18.—Mischa Elman made his first appearance in Springfield in several years when he gave a recital at the Auditorium Tuesday evening. This was the third concert in the Municipal Organ Fund series. Considering that the thermometer was about ten degrees below zero, it was a surprisingly large audience which braved the low temperature. Mr. Elman played the Mendelssohn E Minor Concerto. Wieniawski's "Faust" Fantasy and a group of pieces, the Schumann-Auer "Vogel als Prophet" being a revelation in tone purity. Mr. Elman gave three encores, a Burmeister ar-

rangement of a Martini "Minuet," the Schubert-Wilhem "Ave Maria" and Kreisler's transcription of Couperin's "Chanson e Pavane."

Thomas Egan, the Irish tenor, and assisting artists gave a pleasing concert to-night under the auspices of the Ladies of the Good Shepherd Aid Society. It was almost entirely an Irish program, although Puccini, Franz, Grieg, Schubert and MacDowell were represented. The effective assisting artists were Mme. Lillian Breton, soprano; Lydia White, harpist, and John Reilly Rebarer, pianist.

HERMAN MISHKIN
PHOTOGRAPHER OF
OPERATIC NOTABLES



Herman Mishkin

During the present season the opening of the Century Opera House on Central Park West, New York, brought with it the need of acquiring an official photographer. For an opera artist without pictures is unheard of. Accordingly the directors of the venture sought out an artist whose work as official photographer of the Metropolitan Opera Company for the past three years and before that time of the Manhattan Opera Company had attracted much attention. Herman Mishkin was appointed to the post. Numerous pictures of the Century singers which he has taken have appeared in the columns of MUSICAL AMERICA this season.

The Mishkin studios on Fifth Avenue present to the visitor an artistic array such as is rarely found. Directly one enters there is a corner devoted wholly to the pictures of musical artists, both in the operatic and concert field. The pictures include all the prominent members of the Metropolitan and former Manhattan companies, autographed in terms of appreciation; such well known violinists as Ysaye, Kathleen Parlow, Mischa Elman, Efrem Zimbalist adorn the walls and among the pianists are Josef Hofmann and numerous others.

ARTISTIC BROOKLYN RECITAL

Pleasing Program by Greta Rost Why and T. Foster Why

A program of unusual excellence was presented on January 15 at the Brooklyn Institute of Arts and Sciences by Greta Rost Why, contralto, and T. Foster Why, basso. It contained interesting numbers in German, Italian, French and English, which were interpreted in highly artistic fashion. Mrs. Why sang "My Soul is a Garden Close," by R. Huntington Woodman; Kate Vannah's "Lullaby," Schubert's "Am Meer" and "Rastlose Liebe," Franz's "Die Lutusbume" and "Waldfahrt" and, as encores, Franz's "Guterwist" and Neidlinger's "Rose in the Garden." Purity of tone and much sympathy of expression marked the contralto's interpretations, and she was pleasurable heard in the Mendelssohn duet, "O, Wert Thou in the Cauld Blast," which was repeated, and "Sweet Lovers Love the Spring."

Among Mr. Why's effective offerings were Gounod's "Vulcan Song," Handel's "Honor and Arms" and an aria from Verdi's "Simon Boccanegra." A Bizet number was brilliantly sung as an encore.

G. C. T.

JULIA CULP SOLOIST IN
YOUNG PEOPLE'S CONCERT

Soprano in Splendid Voice for Appearance with Damrosch Orchestra—Flute and Clarinet Solos

Mme. Julia Culp made her second New York appearance of the season when on Saturday afternoon, January 17, she was the principal soloist of the Symphony Concerts for Young People at Carnegie Hall. The distinguished Dutch mezzo, in splendid voice, sang first the three songs which Schubert set to German translations of Scott's "Lady of the Lake," the "Soldier Rest," "Huntsman Rest" and the more familiar "Ave Maria." She sang them with the orchestral accompaniments which Sir Henry J. Wood, the noted English conductor has fashioned especially for her from Schubert's original piano accompaniment. Her singing of this "Ave Maria" remains one of the most perfect exhibitions of deeply emotional yet finely conceived singing to be heard to-day. Later, with Coenraad v. Bos at the piano, she sang Schumann's "Waldesgespräch," "Mondnacht," "Lied eines Schmiedes" and "Frühlingsnacht." Her Schumann singing is always a delight and the ecstasy which she brings to the close of the last mentioned song is a veritable master touch.

After repeated recalls she added Horn's "I'm a Roamer," sung in charming English.

At this concert Mr. Damrosch illustrated in the orchestral numbers the flute and clarinet. The lovely Air from Gluck's "Orfeo" was played by George Barrère; also the Chopin Nocturne, op. 15, No. 2 and the "Minute" Waltz with Mr. Damrosch at the piano. Berlioz's "Will o' the Wisp" music and the "Andante" and "Finale" from Haydn's "Clock" Symphony were the other orchestral items. Mr. Barrère proved himself a master on this occasion, as formerly. His tone is unquestionably the most individually beautiful flute tone in the world to-day.

To illustrate the clarinet Gustave Langenus, solo clarinettist of the orchestra, played the "Larghetto" of Mozart's Quintet in A for Clarinet and Strings. He is a virtuoso of high rank and won marked approval for the masterly manner in which he performed. With M. Barrère he joined in Saint-Saëns's "Tarentelle" for Flute and Clarinet as a closing number.

The audience was very large and applauded with enthusiasm after each number.

A. W. K.

Ober Proves Adaptability as "Witch" in Brooklyn "Königskinder"

Seldom has a better performance by the Metropolitan Opera Company been heard in Brooklyn than that given Humperdinck's "Königskinder" on January 13 at the Academy of Music. Geraldine Farrar as the "Goose Girl" was a marvel of effectiveness, both in voice and acting. Singing the "Witch" for the first time in America, Mme. Ober was a revelation to those unacquainted with her remarkable histrionic adaptability. Her picturesque impersonation, supported by splendid vocal resources, left nothing to be desired. Karl Jorn was effective as the "King's Son," and the remainder of the cast was the same as in the previous New York performance, with Mr. Hertz again conducting.

G. C. T.

Quintet of Soloists in Bagby Musical

Contributing to A. M. Bagby's last musical morning at the Waldorf-Astoria, January 19, were Frieda Hempel, Margarete Ober and Anna Case, of the Metropolitan Opera; Mischa Elman, violinist, and Dr. William C. Carl, organist, with Arthur Rosenstein and Percy Kahn, accompanists. Dr. Carl played the opening number, Miss Case sang two songs, Mme. Ober four and Miss Hempel three and all three joined in a trio from "Der Rosenkavalier." Mr. Elman's six numbers included his own arrangement of Schubert's serenade.

Eleanor Spencer in Boston Recital

BOSTON, MASS., Jan. 15.—Eleanor Spencer, pianist, gave a recital in Jordan Hall yesterday afternoon, playing pieces by Bach, Brahms, Chopin, Debussy, Cyril Scott, and others. She has a musical tone, a technic that is promising, but not mature. She has musical enthusiasm, but not originality of conception, or a superabundance of nuance and tone-color. She was at her best in some of the Brahms intermezzi, and played the later pieces on the program with taste.

O. D.



Walter E. Young, the Boston organist, interpreted an interesting program in recital at Mechanic's Hall, Worcester, Mass., on January 12, in conjunction with Margaret Stahl, reader.

The Green Bay (Wis.) Symphony Orchestra, an organization of thirty-five musicians, is being established under the direction of H. C. Enna, and, assisted by two local soloists, will give its first concert February 9.

In honor of the Abbot Gasquet, the Countess Leary gave a concert in the Waldorf-Astoria, New York, January 15, at which the artists were Lucrezia Bori and Giovanni Martinelli, of the Metropolitan Opera, and Ada Sassoli, the harpist.

Prof. William Boeppeler, the Chicago and Milwaukee musical instructor and director of the Wisconsin Conservatory of Music and the Milwaukee A Capella Choir of Milwaukee, fell on a slippery sidewalk in Milwaukee, January 12, and broke his right leg.

Mr. and Mrs. Charles R. Parsons of 94 Park Place, Brooklyn, formerly of Philadelphia, announce the birth of a daughter, January 13. Mrs. Parsons, who will be remembered as Nan Reid Parsons, contralto, will resume her musical work next Spring.

On Christmas Day the management of the Columbia Theater, Portland, Ore., gave a treat to the children from the orphanages of the city. Moving pictures of Christmas scenes were shown and a musical program was given by Anna Matschiner and Rupert MacMurray.

Stephen S. Townsend, baritone, assisted by J. Arthur Coburn at the piano, gave a recital of songs at the St. Botolph Club, Boston, on the afternoon of January 11. Mr. Townsend included in his program groups of songs by Arthur Foote and Charles Fonteyn Manney.

Cards issued last week by Mrs. Jane L. Eastman, of Milwaukee, announced the marriage of her daughter, Clara Rose Eastman, to W. H. Williamson, organist of St. Paul's Episcopal church, Milwaukee. The ceremony took place in St. Paul's Church, Milwaukee, December 30.

The 1770th weekly program presented at Dana Hall by the orchestra and soloists of Dana's Musical Institute was given to a capacity audience in Warren, O., on January 14. The program included numbers by Chaminade, Tschaikowsky, Bohm, Popp, Godard, Turney and Rossini.

Mme. Claudia Rhea Fournier, contralto, of Providence, R. I., and a professional pupil of Harriet Eudora Barrows, has been engaged as soloist at the Union Congregational Church of Providence, in addition to her recent appointment in the same capacity at the Jewish Synagogue.

Herman Froderman has been elected president of the Barden Männerchor, Milwaukee. Other officers are Louis Kempf, vice president; corresponding secretary, Herman Fricke; financial secretary, Charles Sendes; treasurer, George Schnepel. Prof. Otto Singenberger is director.

Frederick Carberry, tenor, of the Wisconsin Conservatory of Music faculty, Milwaukee, has returned from a tour of Wisconsin, during which he appeared in Wausau, Portage, Fox Lake, Chippewa Falls, Eau Claire and other cities, under the auspices of the University of Wisconsin Extension Department.

Hans Bruening, director of the Wisconsin College of Music, Milwaukee, will appear as piano soloist with the Kneisel Quartet in Milwaukee, February 22, under the local management of Clara Bowen Shepard. Mr. Bruening will also soon make an appearance with the Chicago Symphony Orchestra.

Ernest H. Cosby, A. A. C. O., organist of All Saints Protestant Episcopal Church of Richmond, Va., gave his first organ recital of the 1914 series in Cabell Hall, University of Virginia on January 11. Works by Kinder, Frysinger, Bach, Wagner, Widor, Händel, Lemaigre, Godard and Hammerel received a praiseworthy reading.

A school of music has been established at Racine, Wis., with Jessie Waters-Northrop director. It is known as the Jessie Waters-Northrop School of Musical Arts. Other members of the faculty are Florence Battray, piano, harmony and composition; Karl Schulte, violin, and Alma Wiechers, language and dictation for singers.

A silver loving cup has been presented to Theodore Kelbe by the Maennerchor Eichenkranz, Milwaukee, for his twenty-five years' service as director. The German Liedertafel Society, Milwaukee, has elected as president, Alfred Goethel; vice-president, Clemens Nosky; secretary, Albert Schenck; treasurer, G. Schneider; trustee, R. H. Krueger.

At a recent club meeting in Birmingham, Ala., Mrs. Marie-Kern Mullen, assisted by Mrs. O. L. Stephenson, soprano, and Mrs. Dowman, gave a program which was highly enjoyed. Mrs. Kern Mullen's voice aroused admiration. The program was interspersed with trios by Clarence Klenk, violinist; Mr. Geigenbauer, cellist, and Mrs. Dowman.

The presentation of the "Messiah" given at the Murat Theater in Indianapolis recently showed marked improvement in the chorus, under the direction of Edward Bailey Birge. The Indianapolis Orchestra did splendid work, too. The soloists were Mrs. Leo Rappaport, soprano; Mrs. James Gavin, alto; Wesley Howard, tenor, and David Baxter, basso.

The Music and Oratory Faculty of St. Mary's College gave its mid-Winter recital in Graff Hall, Dallas, Tex., on January 10. Works by Schumann, Liszt, Tschaikowsky, Mozart, Schütt, Olsen, Bruch and De Koven were creditably performed by Flora Stone, Elizabeth Jones, Katherine Bayne, Anna McCoy Francis, E. Clyde Whitlock, Mary Johnston and Helen Blackman.

A surprise was given the friends of Malcolm W. Sears and Annie A. MacKay when they were quietly married in Dorchester, Mass., on January 12. Mr. Sears has been an instructor at the Faelten Pianoforte School ever since his graduation in 1911, and it was while Miss MacKay was a student there that the attachment between them was formed. Mr. and Mrs. Sears will reside in Dorchester.

Maxim Salzberg, a young Norfolk boy, who has spent the last four or five years abroad studying the violin, recently made his first appearance in Norfolk, his first recital on this side. Robert Brydon, Jr., the young baritone, who recently returned to Norfolk from a recital at Alexandria, Va., together with Walter Edward Howe, pianist, has been giving recitals in Danville, Chatham and Blackstone, Va., and Reedsville, N. C.

At the 357th recital of the Saturday Club, given in Sacramento, Cal., recently Ernest E. Brooks, Margaret Harney, Edna Farley, Florine Wenzel, Zuelettia Geery, Mrs. Lauren W. Ripley, Mrs. Joseph Ryan, Mrs. J. S. Hanrahan, Mrs. Rose M. Geiser, Muriel Uren and Egbert A. Brown sang and played compositions by Henselt, Moskowski, Jungmann, Lehmann, Schubert, Meyer-Helmund, Raff, Bruch and Beethoven. Zuelettia Geery was also piano accompanist.

Samuel A. Baldwin, organist of the College of the City of New York, on January 25, performs works of Bach, Mendelssohn, Rachmaninoff, Guilmant, Elgar, Maurice Lenormand and William Faulkes. At his recital on February 1 he will perform Bach's C Major Prelude and Fugue, Felix Borowski's A Minor Sonata, the "Good Friday" music from "Parsifal" and several numbers by Ed-

ward F. Johnston, Frank Idle, Ralph Kinder and Samuel Rousseau.

The Wisconsin Historical Museum, at Madison, Wis., was recently presented with a musical relic from the pioneer days of Wisconsin in the form of a fiddle which Mrs. Roseline Peck, the first white woman settler at Madison, played at the Christmas merry-making in that city in the years 1837 to 1839. A number of books, songs and musical instruments illustrating Christmas festivities in this and foreign lands also occupied places in the special Christmas exhibit.

Among the women violinists now concertizing in America is Ida Divinoff, a Sevcik pupil, who has appeared in numerous concerts with John McCormack, the Irish tenor. This season she has been heard at the Mozart Society, at the Catholic Protective Society concert, at the New York Hippodrome, and in Washington, Newark and numerous other cities. Miss Divinoff's repertoire includes the standard violin works and also a large number of compositions by modern composers.

Charles J. Orth, composer of "In a Clock Store," has written a new composition, a Nocturne, which was recently given its first public performance in Milwaukee by Kelbe's orchestra under Mr. Orth's personal direction. The piece is written for orchestra with a violin solo, and the violin part was played by Herman Kelbe. Mr. Orth has been requested to score the composition for the Minneapolis Symphony Orchestra, and this organization is expected to perform it in the near future.

Under auspices of the University of Wisconsin extension department, the von Geltch-Carberry Concert Company has appeared in Wausau, Portage, Fox Lake, Chippewa Falls, Eau Claire and other Wisconsin cities during the last week or two. The artists forming the company are Frederick Carberry, tenor; Editha Roberts, soprano; Waldemar von Geltch, violinist, and Irving Jones, pianist and accompanist. Their programs include works of German, French, English, Italian and American composers.

A recent meeting of the music section, Ladies' Literary Club, Salt Lake City, was devoted to a discussion of "American Grand and Light Operas," the composers for study being Frank Carpenter, Horatio Parker and Homer Bartlett. Willard E. Weihe, president of the Utah Conservatory of Music, gave a lecture on "Orchestral Music," and the Flander's Quartet appeared in several piano numbers. At the Consolidated Music Company's recent "hour of music" Edna Dwyer, contralto, and Otto King, cellist, were the soloists, with Spencer Clauson, Jr., as accompanist.

A grand organ recital will be given in the Memorial Congregational Church, St. Louis, Mo., on the evening of January 30 by William M. Jenkins, concert organist, assisted by Edward A. Holscher, baritone, and Mrs. Joan Winkle-Moore in readings. The program contains works by Raff, Jackson, Buzzi-Peccia, Dubois, Botting, Offenbach, Guilmant, Lohr, Westerhout, Jackson and James. Chadwick's "A Ballad of the Trees and the Master" and Arthur Foote's "I Am Wearing Awa" will be among the songs interpreted by Mr. Holscher.

Despite the competition of zero weather a large number of loyal music lovers filled the Hillside Auditorium in Montclair, N. J., on January 12 and listened to a splendid free concert given by Mark Andrews, organist and choirmaster of the Baptist Church there, the choir and these soloists: Dora Da Vera, soprano; Robert Gottschalk, tenor; Eliza Donnelly, contralto, and Joseph Porter, baritone. Mr. Andrews in addition to conducting and accompanying played four piano compositions. The soloists received much applause. The American composers Cadman, Spross and Homer were represented on the program.

The collection of stringed instruments which Alfred L. Seligman left in his will to the Young Men's Symphony Orchestra is to be sold at auction at the Anderson Galleries, New York, on the afternoon of Tuesday, January 27. The board of directors of the society has found it impractical to use for its purposes instruments of such value and are taking this opportunity of offering them at public sale. They will devote the proceeds to the charitable purposes of the society, the sale being made with the knowledge and consent of the family of the late Alfred L. Seligman.

One of the interesting musical events of the New York season was the program of the Women's Philharmonic Society, Amy Fay, president, given by Elizabeth Kelso Patterson at her home. The artists, J. Eugene Joyne, pupil of Miss Fay, and Geraldine Holland, pupil of Miss Patterson, acquitted themselves creditably. Vine Howe, recently returned from her studies in Germany, proved an efficient accompanist. The women's orchestra of the society gives its first concert of the season on Tuesday evening, January 27, at St. Matthews's Hall, 28 West Eighty-fourth street. Madeline Eddy is the conductor and Mrs. Belle Sigourney Schneelock the concertmaster.

The program given at the four New York public school concerts during the last week by Max Jacobs, violinist; Alfred Ilma, baritone; Ira Jacobs, pianist, and Christine Langenhau, soprano, consisted of "Gypsy Airs" by Nachez and three examples of dance music, including a Mozart Minuet, a Hummel Waltz and a German Dance by Von Dittersdorf, interpreted by Max Jacobs. Mr. Ilma contributed Bullard's "Indifferent Mariner," the "Toreador Song" from "Carmen," and participated in a duet from "Mignon" with Mme. Langenhau. Besides which the soprano offered the "Romance" from "Cavalleria Rusticana," Händel's "Largo" and Weingartner's "Song of the Ghawazee."

The MacDowell Club of Milwaukee gave a program of Polish and Hungarian music at the Athenaeum January 13, including compositions by Chopin, Grosman, Marczewski, Monisuzko, Wieniawski, Haesche and Liszt. Pearl Van Vliet played the Chopin Concerto, op. 11, assisted by Adeline Riecker, second piano; Mmes. Jirachek-Wrangell, Rounds, Powell and Klabunda, first violins; Mmes. Rogers, Millard, Misses Strassen and Scott, second violins; Mary Dore, viola; Willy Schmidt, Miss Strassen, 'cellos; Rose Phillips, director. Others who took part were: Mrs. Edmund Gram, Pearl Brice, Clementine Malek and Olga Marcan. Winogene Hewitt and Elizabeth Tucker furnished accompaniments.

The Aeolian Choir of Brooklyn, N. Lindsay Norden, conductor, will give its next concert at the Central Congregational Church on January 28. This choir, which specializes in Russian Church compositions and which is said to be the only choir in the world singing these compositions in the English language, has done much creditable work under Mr. Norden's baton and is striving to get a public to interest itself in its purely artistic endeavors. At the next concert Dr. S. Parkes Cadman, the well-known orator, will speak on "Church Music." Dean Hotovitzky, of the Russian Cathedral, New York City; Choirmaster Gorokhoff, of the same church, and Charles R. Crane, who founded the Russian choir, will attend.

"American Song-Writers" was the topic of the January meeting of the Crescendo Club of Atlantic City, N. J., which this season is following Arthur Farwell's outline prepared for the American Music Division of the National Federation of Music Clubs. Mrs. Harvey K. Eaton was leader of the January meeting and was ably assisted by Mrs. B. De Voe Edwards, Clara Westney and Mrs. Joseph H. Ireland. Mrs. Ireland showed "The Germanic Influence on American Music Composers." Compositions by Homer Norris, Margaret Ruthven Lang, Whitney Combs, Stephen Emery, Arthur Foote, Clayton Johns, George W. Chadwick, W. H. Neidlinger and Harry Rowe Shelley were interpreted by Mrs. C. T. De Graw, Sara Croasdale, Lillian Albers and Florence Cranmer, Evelyn Tyson accompanying.

Mrs. Rose Coursen Reed recently presented several pupils in a recital at Portland, Ore., the program being presented by Mrs. Margaret Gray, Mrs. Helen Brigham-Gregg, Mrs. Rose Friedel-Gianelli, H. G. Letow and the Treble Clef Club. Another recent recital was given by piano pupils of Mrs. Ella Connell Jesse, when an interesting feature was a group played and analyzed by Mrs. Jesse. Mrs. Imogene Harding Brodie presented Mrs. Henry Metzger. Margaret Haussman and Mrs. Winifred Lewis Larabee in an excellent program. Robert Boice Carson presented several of his advanced pupils in a splendid program of Christmas music. William Boone recently introduced the following piano pupils in an interesting recital: Helen Currier, Cecile Brodgen, La Velle Long, Alice Anderson, Cecelia Deering, Marion Grebel, Vera Kitchen, Mrs. R. D. Price and Raymond McGrew.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adler, Clarence.—Howard Club, New York, Feb. 8.

Anderton, Margaret.—White Plains, N. Y., Jan. 24; Brooklyn, Jan. 27; New York and Brooklyn, Feb. 3-10.

Antosch, Albin.—Hackensack, N. J., Jan. 24.

Aschenfelder, Louis.—(On tour with Mme. Fritz Scheff), Orpheum, Kansas City, week of Jan. 18.

Barrére, George.—Brooklyn, Jan. 24; New York, Jan. 25; Youkers, N. Y., Jan. 27; New York, Feb. 2; Middlebury, Conn., Feb. 6; Aeolian Hall, New York, Feb. 10; Bridgeport, Conn., Feb. 11; Stamford, Conn., Feb. 11; New York, Feb. 16; New York, Feb. 19; Pittsfield, Mass., Mar. 2.

Bauer, Harold.—Carnegie Hall, New York, Feb. 7.

Beddoe, Mabel.—Swarthmore, Pa., Jan. 24.

Bispham, David.—Howard Club, New York, Feb. 15.

Bowne, Adela.—Wayne, Pa., Jan. 29.

Brandegee, Hildegard.—Hartford, Conn., Feb. 8, 9; Somerville, Mass., Feb. 10; Lexington, Mass., Feb. 24.

Bullard, Edith.—Boston, Feb. 22.

Cairns, Clifford.—Bridgeport, Conn., Feb. 6.

Cheatham, Kitty.—New York, (Philharmonic), Carnegie Hall, Jan. 24; Sedalia, Mo., Jan. 30.

Claparelli-Viafora, Gina.—Aeolian Hall, New York (Recital), Feb. 5 (evening).

Collier, Bessie.—Boston, Jan. 27; Brooklyn, Feb. 10; Boston, Feb. 23.

Connell, Horatio.—Toronto, Feb. 2, 3, 4; Morristown, N. J., Feb. 20; Indianapolis, Mar. 6; Philadelphia, Mar. 13, 14; Toledo, Mar. 26.

Culp, Julia.—Carnegie Hall, New York, Jan. 26; Hartford, Conn., Jan. 22; Brooklyn, Jan. 24; Boston, Jan. 25; New York (Philharmonic), Jan. 29 and 30 and Feb. 1; Cleveland, Feb. 3; Brooklyn, Feb. 5; Baltimore, Feb. 9; Washington, D. C., Feb. 10; Indianapolis, Feb. 12; Cincinnati, Feb. 13, 14.

Dadmun, Royal.—Newark, Feb. 20; tour Middle West, Feb. 22.

Davidson, Rebecca.—New York, Feb. 1; Paterson, Feb. 4; Greensburg, Pa., Feb. 5.

Davis, Jessie.—Boston, Jan. 27.

Dunham, Edna.—Carnegie Hall, N. Y., Jan. 24; New York (Plaza), Jan. 25; New York, Feb. 22.

Eldridge, Alice.—Somerville, Jan. 26.

Elman, Mischa.—Carnegie Hall, New York, Jan. 31 (Recital).

Flesch, Carl.—New York, Recital, Carnegie Hall, Feb. 5; New York, Feb. 13 and 15.

Genovese, Nana.—New York, Feb. 4.

Gerardy, Jean.—New York, Carnegie Hall, Jan. 25.

Granville, Charles N.—Englewood, N. J., Feb. 6.

Gunn, Kathryn Platt.—Brooklyn, Jan. 25; New York, Jan. 26; New York, Feb. 13.

Gurowitsch, Sara.—New York, Feb. 2; New York, Aeolian Hall, Feb. 19; Washington, Feb. 27; Brooklyn, Mar. 8; Paterson, Mar. 11; Pittsburgh, Mar. 15.

Hackett, Arthur J.—Lowell, Mass., Jan. 27; Fitchburg, Mass., Feb. 5; Concord, N. H., Feb. 18; Marblehead, Mass., Feb. 27.

Harrison, Beatrice.—Chicago, Jan. 30, 31.

Harris, George, Jr.—Boston, Jan. 25; Somerville, Mass., Jan. 26; Worcester, Jan. 30.

Henry, Harold.—Denver and vicinity, Feb. 4-11; Chicago, Mar. 4; Chicago, Mar. 23; Williamsport, Pa., Mar. 26; New York, Mar. 31.

Hinshaw, William.—New York, (Hippodrome), Jan. 25; Erie, Pa., Jan. 27.

Hissom-De Moss, Mary.—Cincinnati, Jan. 28; Brooklyn, Feb. 1; Cleveland, Feb. 19; Adrian, Mich., Feb. 20; Crawfordsville, Ind., Mar. 24; Brooklyn, Apr. 12.

Hudson-Alexander, Caroline.—Waterbury, Conn., Jan. 27 (with Harold Bauer); Kansas City, Mo., Jan. 30 and Feb. 1; Bridgeport, Conn., Feb. 3; Carnegie Hall, New York, Feb. 5; Concord, N. H., Festival, Feb. 18, 19, 20.

Kaiser, Marie.—Springfield, Mass., Jan. 27; Hamilton, Ont., Feb. 10.

Kellerman, Marcus.—New York, Feb. 3.

Kerns, Grace.—Lowell, Jan. 27; Newburg, N. Y., Feb. 11; New York, Feb. 19; Richmond, Feb. 24.

Kreisler, Fritz.—Minneapolis, Jan. 30.

Kubelik, Jan.—Chicago, Jan. 25; Columbus, Jan. 27; Nashville, Jan. 30; New Orleans, Feb. 2; Montgomery, Feb. 4; Memphis, Feb. 6.

La Ross, Earle.—Carnegie Hall, New York, Jan. 25; Easton, Pa., Jan. 28; Reading, Pa., Feb. 4.

Leginska, Ethel.—New York, Feb. 7.

Levin, Christine.—Southern tour, Feb. 16 to Mar. 18; Southwest and Middle West, Mar. 18 to Apr. 25.

Lund, Charlotte.—Hartford, Conn., Feb. 9; Dayton, O., Mar. 5.

Mannes, David and Clara.—Detroit, Jan. 17; Chicago, Jan. 18; Minneapolis, Jan. 22; Duluth, Jan. 23; St. Louis, Jan. 27; Buffalo, Feb. 2.

Martin, Edith A.—Worcester, Mass., Feb. 12; Springfield, Mass., Feb. 18; Providence, R. I., Feb. 27.

McCue, Beatrice.—New York, Feb. 5; Winter Park, Fla., Feb. 11; De Land, Fla., Feb. 12.

McMillan, Florence.—Chicago, Jan. 25.

Melba, Mme.—Chicago, Jan. 25; Columbus, Jan. 27; Nashville, Jan. 30; New Orleans, Feb. 2; Birmingham, Ala., Feb. 4; Memphis, Feb. 6.

Mérö, Yolanda.—Danville, Ky., Jan. 26; Grand Rapids, Jan. 28 with Kneisel Quartet; Milton, Ill., Jan. 29; Aurora, Ill., Jan. 30.

Miller, Reed.—Waldorf-Astoria, New York, Jan. 28; Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 11; St. Louis, Feb. 13; New York, Mar. 5; Brooklyn, Mar. 7; Providence, Mar. 19; New York, Mar. 23, 28.

Miller, Mr. and Mrs. Reed.—New York, Jan. 28; St. Louis, Feb. 13; Providence, Mar. 19.

Miller, Christine.—Topeka, Kan., Jan. 29; Lindsborg, Kan., Jan. 31; St. Louis, Mo., Feb. 3; Iowa City, Ia., Feb. 5; Waterloo, Ia., Feb. 6; Worcester, Mass. (Boston Symphony), Feb. 10; Dobbs Ferry, N. Y., Feb. 12; Hollidaysburg, Pa., Feb. 14; Clarksburg, W. Va., Feb. 17; Ashtabula, O., Feb. 23; Troy, N. Y., Feb. 26.

Nichols, Mr. and Mrs. John W.—Warren, O., Feb. 3; Alliance, O., Feb. 4; Washington Court House, Ohio, Feb. 6.

O'Shea, John A.—Boston, Jan. 29.

Pagdin, Wm. H.—Halifax, N. S., Jan. 27; Norristown, Pa., Feb. 3; Hamilton, Ont., Feb. 10; Oswego, N. Y., Mar. 13.

Potter, Mildred.—New York, Hippodrome, Jan. 25; Whitman, Mass., Jan. 28; Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 10, 11; Minneapolis Feb. 17; Mankato, Feb. 18; Chicago, Feb. 23; Milwaukee, Feb. 26; Parsons, Kan., Mar. 3; Leavenworth, Kan., Mar. 5; Salina, Kan., Mar. 6; Wichita, Kan., Mar. 8; Purdy, Constance.—New York, Jan. 24; Boston, Jan. 28; Chicago, Feb. 8.

Reardon, George R.—Mt. Kisco, N. Y., Feb. 3; Ridgefield, Conn., Feb. 6; Brooklyn, N. Y., Feb. 22; Waterbury, Conn., Feb. 27.

Rogers, Francis.—Boston, Jan. 27; New York, Feb. 1.

Seydel, Irma.—Springfield, Mass., Jan. 27; Boston, Feb. 2; Quebec, Feb. 6; Melrose, Feb. 12.

Simmons, William.—Brooklyn, N. Y., Feb. 19.

Schumann-Heink, Mme.—Carnegie Hall, New York, Jan. 27.

Slezak, Leo.—St. Paul, Jan. 27; Des Moines, Jan. 29; Milwaukee, Feb. 1.

Sross, Charles Gilbert.—Aeolian Hall, New York, Feb. 5.

Sundelius, Mme. Marie.—Newton, Mass., Jan. 29; New York (Aeolian Hall), Feb. 3; Cambridge, Mass., Feb. 24, 25.

Szumowska, Mme. Antoinette.—Harrisburg, Pa., Feb. 3; Private recital, Feb. 5; Bradford Academy, Feb. 11; Norfolk, Va., Feb. 19; Cambridge, Mass., Feb. 24-27; Tuesday Salons, Mar. 3; Cambridge, Mass., Mar. 13, 14, 26.

Thornburgh, Myrtle.—Babylon, L. I., Feb. 24; Bridgeport, Conn., Feb. 27.

Tollefson, Carl.—Brooklyn, Jan. 29.

Trnka, Alois.—Colgate University, Hamilton, N. Y., Jan. 29; New York City, Jan. 31; Brooklyn, Feb. 3; New York, Feb. 18; Philadelphia, Feb. 20; Chicago, Mar. 1.

Van der Veer, Nevada.—Waldorf-Astoria, New York, Jan. 28; St. Louis, Feb. 13; Baltimore, Feb. 17; New York, Feb. 23; Providence, Mar. 19.

Webster, Carl.—Concord, N. H., Feb. 18, 19.

Wells, John Barnes.—Glen Cove, L. I., Jan. 25; New York, Jan. 29; Hackensack, N. J., Jan. 30 (aft.); New York, Jan. 30 (evg.); New York, Feb. 2; Wilkes-Barre, Pa., Feb. 6; Waldorf-Astoria, New York, Feb. 7.

Werrenrath, Reinhard.—Lowell, Mass., Jan. 27; Columbia University, New York, Feb. 5; Ottawa, Can., Feb. 12.

Wieske, Lillian.—Indianapolis, Jan. 26; Cleveland, Feb. 1; St. Louis, Feb. 7, 8; Evanston, Ill., Feb. 10; New York (Aeolian Hall), Feb. 19.

Wheeler, William.—New York, Jan. 24; Bridgeport, Conn., Feb. 3; New York, Feb. 14, 15; Montclair, N. J., Feb. 17; Princeton University, N. J., Feb. 27.

Williams, Evan.—Evanston, Ill., Jan. 30.

Young, John.—Donora, Pa., Jan. 24; Cincinnati, Jan. 26; Orange, N. J., Jan. 28.

Orchestras, Quartets, Chorus, Etc.

American String Quartet.—Boston, Jan. 25; Boston, Jan. 26; West Roxbury, Jan. 29.

Boston Sextette Club.—Wallingford, Conn., Mar. 9; Newburg, N. Y., Mar. 10; Poughkeepsie, Mar. 11; Torrington, Mar. 12; Rutland, Mar. 13; Oneida, Mar. 14.

Boston Symphony Orchestra.—Carnegie Hall, New York, Feb. 19, 21.

Chicago Grand Opera Co.—Dallas, Tex., Mar. 4, 5, 6, 7.

Chicago Symphony Orchestra.—Chicago.

Jan. 24, 27, 30, 31; Toronto, Feb. 2, 3, 4, 5; Grand Rapids, Feb. 16; Cleveland, Feb. 17; Lima, O., Feb. 18; New York, Feb. 23, 24.

Fionzaley Quartet.—Aeolian Hall, New York, Jan. 26; Brooklyn Inst. Arts and Sciences, Feb. 1.

Jacobs Quartet, Max.—New York (Carnegie Lyceum), Jan. 25; Easton, Pa., Jan. 29.

Kneisel Quartet.—New York, Jan. 25; Delaware, O., Jan. 26; Grand Rapids, Mich., Jan. 28; Chicago, Ill., Jan. 29; New York, Feb. 1; Newark, N. J., Feb. 4; Briarcliff, N. Y., Feb. 5; Princeton, N. J., Feb. 6; New York, Aeolian Hall, Feb. 10.

Longy New York Modern Chamber Mus. Soc.—Aeolian Hall, New York, Feb. 21 and Mar. 21.

Manhattan Ladies' Quartet.—Brooklyn, Jan. 26; New York, Jan. 28; Brooklyn, Feb. 15.

Mendelssohn Glee Club.—Aeolian Hall, Feb. 3.

Minneapolis Symphony Orchestra.—Minneapolis, Jan. 30; Feb. 13, 20; Milwaukee, Feb. 21; Chicago, Feb. 22.

National Grand Opera Co. of Canada.—Dallas, Tex., Feb. 10, 11.

New York Philharmonic Orchestra.—Carnegie Hall, New York, Jan. 24, 25, 29, 30; Feb. 1, 6, 8.

New York Symphony Orchestra.—Aeolian Hall, New York, Jan. 25, 30; Feb. 1, 8.

Philadelphia Orchestra.—Atlantic City, Feb. 2; Reading, Pa., Feb. 4.

Philharmonic Trio.—Brooklyn Institute of Arts and Sciences, Feb. 7.

Rubinstein Club.—New York (Waldorf-Astoria), Feb. 3.

Saint Cecilia Club (Victor Harris).—Waldorf-Astoria, New York, Jan. 20.

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MME. EDVINA AS
"MARGUERITE"
IN "FAUST"

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MME. LOUISE EDVINA
SOPRANO OF THE BOSTON OPERA COMPANY

MME. EDVINA AS "MALIELLA"
IN "THE JEWELS OF THE
MADONNA"

